ILLUSTRATED CATALOGUE OLD PINAKOTHEK MUNICH

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OLD PINAKOTHEK MUNICH

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PREFACE.

The present is the sixteenth edition of the catalogue of the Old Pinakothek; generally and essentially the contents are the same as in the 15. edition published in 1925. The only difference is that a number of works have been added, either new purchases or taken from the stock of Bavarian State property. Subsequently to a critical survey of the scientific literature recently published and our own research work, the notes giving a short history of the paintings and the result of the scientific research have been corrected in this edition.

The illustration part of the catalogue has been enlarged by 9 pictures, others have been discarded; the total number of illustrations has been increased to 200.

While in the former editions a comprehensive history of the Bavarian State collections was published by the former director Franz von Reber, the present edition gives a short account of the origin and development of the State stock of paintings and, for the first time, an art historical review of the works now united in the Old Pinakothek.

It will be useful to know that the numbers set before the pictures are the same as registered in the chief inventory of the State collections of paintings.

While in earlier catalogues the numbers of the pictures were altered in course of time, the present series of numbers, introduced in the year 1920 (13th edition of the catalogue), will be permanently kept up.

In order to make possible the identification of the pictures with the citations quoted in the older art literature, those

numbers, which can be found in the editions of the catalogue of the year 1884—1913, are put in brackets beside the numbers now in use.

You will find the letters H. G. (Hausgut) put before the numbers on a series of pictures. These works were formerly parts of the "Königliches Hausgut" and were incorporated some years ago with the so-called "Wittelsbacher Ausgleichfonds" (Wittelsbach Compensation Funds). Although these works are not State property and are further on owned by the former Royal House, it is guaranteed by a State contract made with the House of Wittelsbach that they can permanently remain in the Pinakothek.

Among the works of art, which are not State property, but are preserved in the Pinakothek, only those pictures, which are left to the collection as a permanent loan, are mentioned in the catalogue. These works can be recognised by the letter "L" put before the description.

At present a small number of pictures mentioned in this catalogue are not exhibited, but are stored in special rooms, as the space is taken up by works temporarily lent to the Pinakothek. They can be shown to visitors on application addressed to the administration.

INTRODUCTION.

The Collection of about one thousand pictures, now in the Old Pinakothek, has been formed from a selection out of the whole stock of about 10 000 paintings which, in the course of four hundred years, have been purchased and acquired by the collecting efforts of the princes of the House of Wittelsbach, by removal from cloisters and churches as well as by those which have been bought by the state, and have been exhibited in the collections at Munich, Schleissheim Castle, in Augsburg and other branch galleries. The most personal character of the Old Pinakothek is confirmed by its extraordinary wealth of masterpieces of the Early German School, and also by the unusually large number of most important creations by Rubens.

The Bavarian Collection can be classified, besides that of Vienna and Madrid, among the oldest galleries in Europe. The members of the House of Wittelsbach have shown, from a very early period, great enthusiasm for Art and have revealed a true collecting spirit, and the main lineage as well as the secondary branches have collected, in the course of centuries, a great number of important works.

The Old Pinakothek is chiefly the personal result of the love of the Wittelsbach Dynasty for Art; it is therefore a collection which has grown up naturally, similar to the Prado, and it is not a gallery, founded and formed according to an historical art point of view, like the Kaiser Friedrich Museum in Berlin.

The first modern collector among the Wittelsbach princes was the Elector Maximilian I., who had purchased Dürer's "Paumgartner Altar", and the "Four Apostles". The collection gained an European importance by the quite unusual Art enthusiasm of Max Emanuel (1679—1726), who built a special gallery in Schleissheim Castle and, as governor of the Netherlands, bought in 1698, through Gisbert van Ceulen, no fewer than 105 pictures for the price of 90 000 Brabant gulden; including 12 pictures by Rubens, 15 by van Dyck and the "Dice Players" by Murillo. The sum for this purchase was paid off only in 1774. The Schleissheim inventory quotes a selection of 1016 pictures. Also a series of celebrated works were in the castles at Munich and Nymphenburg. The Elector's Gallery formerly possessed no fewer than 11 pictures by Brouwer. A larger collection, of principally Dutch pictures was added during the last quarter of the 18th century by the Elector Carl Theodor von der Pfalz, who after the extinction of the electoral Bavarian line, came into the Bavarian inheritance in 1777.
This collection contained 758 paintings; among them 4 Brouwers and the two great Rembrandts, further the "Shepherd Pair" by Rubens and "The Pie Eater" by Murillo.
After the death of Carl Theodor the Pfalz-Zweibrücken Line with Max Josef came into power in 1799, and the Zweibrücken Gallery was transferred to Munich in 1799.
This gallery was, with regard to the number of works contained in it, the largest, and possessed 2000 pictures — but the quality was not equal to the quantity. This collection suffered much during the wars of Napoleon, and at last only 964 pictures remained; among them the best French works, now in the Old Pinakothek. Through the secularisation of ecclesiastical property in Bavaria and Tyrol, which formerly belonged to Bavaria, a great number of celebrated works of the Early German School, besides important works of Rubens and Tiepolo, came into possession of the state since 1803, among them the "Crucifixion" by Lucas Cranach the Elder from the year 1503.
But the richest contribution to the Munich Gallery was brought about by the removal of the Düsseldorf Gallery to

the Bavarian capital in 1806. Although the Düsseldorf Gallery only contained 348 pictures, yet it was renowned through its unusual richness in works by the leading masters.

Besides the Pfalzgrave Wolfgang Wilhelm, who was acquainted with Rubens and van Dyck, the Elector Johann Wilhelm, from 1690 till 1760, had given the collection a character of personal quality by his enthusiasm for art and through his sacrificing efforts.

No fewer than 40 pictures by Rubens, 17 by van Dyck, also the "Madonna Canigiani" by Raphael, and the early male portrait by Titian came from Düsseldorf. Chiefly through the initiative of the Crown prince Ludwig (King Ludwig I.) the enrichment of the Italian section was commenced in 1808.

When Ludwig I. ascended the throne he enlarged the collection with the greatest energy, and with no less enthusiasm and sacrifice than his Düsseldorf predecessor had done. He purchased the masterpieces of Filippino Lippi, Botticelli, Ghirlandajo and Perugino, the "Madonna Tempi" and "Della Tenda" by Raphael. Regardless of the greatest demands on his private fortune he also bought the celebrated collection of Primitive Flemish and Early German pictures belonging to the Brothers Boisserée and also those of Prince Wallerstein for the sums of 240 000 and 80 000 Gulden respectively.

Since about the middle of the 19th century a longer interval occurred in the extention of the collection of old pictures by the successors of Ludwig I., as the state turned its attention more to the enlargement of other museums, above all of the Bavarian National Museum.

Among the purchases, which had been made later in the course of the 19th century are to be mentioned the early "Madonna" by Leonardo da Vinci, the "Virgin of the Annunciation" by Antonello da Messina, the "Croes Portrait" by Frans Hals, and the two portraits by Terborch. Only since 1910 new acquisitions can be mentioned to a great extent.

Since this date 7 pictures by Goya, the "Disrobement of Christ" by Greco, "The Concert" by Guardi and "St. Mag-

dalena" by Segna di Buonaventura, the "Fool's Paradise" by Brueghel the Elder, the "Venus and Vulcan" by Tintoretto, the landscape by Philips de Koninck have come into possession of the Old Pinakothek.

Among the works of the Early Flemish School we first mention the triptych by Rogier van der Weyden, celebrated under the name Columba-Altar, with the "Adoration of the Magi" as centre-piece; a late work of the master, which considering his time, shows much progress in respect to its rich, free composition. The composition of the three panels, especially the "Annunciation", has greatly influenced Flemish as well as German artists.

We mention the colourful, magnificent Triptych by the so-called "Master of the Pearl of Brabant", who shows a very near similarity to Dirk Bouts, and the panels representing the "Seven Joys of the Virgin", painted by Memlinc in the narrative spirit of a miniaturist.

The Pinakothek collection contains a large triptych with the portraits of a Cologne donor's family, a work by the elder Joos van Cleve, known as the "Master of the Virgin's Death". The two works of Pieter Brueghel the Elder, the humorous representation of "The Fool's Paradise" and the "Old woman" illustrate the splendid end of the older art of the Netherlands. Although these pictures are comparatively small in size, they reveal a monumental treatment of the subjects and show, in the same way, a penetrating observation of nature.

Among the Early German pictures the group of Lower Rhenish works should first be mentioned: the celebrated "St. Veronica", painted by a Cologne master about 1410, in which breathes the spirit of the art of the Middle Ages, also the no less renowned series of representations of the "Life of the Virgin", painted by another Cologne master, who combines the new naturalistic tendency with Rhenish decorative art.

The chief work of the "Master of the Bartholomew Altar" is in the Old Pinakothek. This extreemly racy artist, inspired by Dutch art, reveals to us very profanely treated figures of Saints in picturesque completeness.

Among the panel pictures of the Franconian School, naturally the works of Dürer will impress the visitor in the highest degree. Also the works of his predecessors deserve to be remarked — above all the most impressive "Crucifixion" by Pleydenwurff. This work is characteristic, on account of its monumental drawing and sculptural tendency, of the Nuremberg School, which, to a certain degree, has a similar signification for German art, as that of Florentine painting for Italian art.

In the Pinakothek are masterpieces by Dürer which represent every epoch of his life: the early Paumgartner Altar, with the first attempt to create grandly conceived figures, that strive to stand out of the narrow confines of the Gothic wings of the altar. Also the portrait, full of temperament, of Oswald Krel, and the celebrated idealised self-portrait from 1500; wherein, with all the Gothic reminicences, the tendency of Dürer toward a canon and the creation of a lofty type is legitimately revealed.

The impressions which Dürer gained while on his first journey in Italy, are apparent in the strictly composed "Lamentation over Christ". We may further mention the somewhat cool, very sculpturally conceived "Lucretia" from 1518, and lastly the important late work, the "Four Apostles". The austere, sublime grandeur of these figures not only impresses us by their type and by the plastic power of their drapery, but also by the moral earnestness which is expressed in these heroic forms.

The great altar picture with St. Erasmus and St. Maurice by Matthias Grünewald reveals a tendency totally different from Dürer. Although the conception of this work is monumental, the pure artistic, pictorial interests are predominant. This greatest pictorial Genius, that German Art had produced at the close of the Middle Ages, astounds us not only in regard to original composition, but charms our eyes with countless pictorial beauties and refinement. How the grey tone of the armour is treated, the white glove contrasted with the brown of the Moor, has no longer been cultivated but in modern Art.

The Gallery is very rich in works of Lucas Cranach the Elder. The "Christ on the Cross", dated 1503, a youthful work of the artist, is full of temperament. The great work "Lucretia" is remarkable for the graceful conception in Late Gothic style, that Cranach understood how to formulate vigorously and personally till in his later years. The Alsatian Hans Baldung Grien, a friend and pupil of Dürer, shows artistic ability in his allegories, portraits and in his work "The Birth of Christ" — especially in the almost modern manner of treating the brightly lighted, flat form with the coloured shadows.

The Swabian School, with Augsburg as its centre is, in some respects, to be compared with the Venetian School, and is represented by all its best artists in its soft, picturesque and calm manner; above all by the elder Holbein, whose Sebastian's Altar is one of his latest works. The Gallery possesses the small, characteristic portrait of Derich Born by the younger Holbein. Burgkmair's works betray quite clearly the connections of Augsburg with Venice, and two portraits by Amberger are scarcely inferior to the Italian masters of that time. The Danubian-School, with Regensburg as its centre, and distinguished by the strong romantic tendency and accentuation of the landscape element, is represented by a number of masterpieces by Altdorfer, one of its most eminent artists. The great "Alexander Battle" makes just as fabulous an impression as the small picture with "St. George in a Forest" and as the "Birth of the Virgin", in which the treatment of the interior reminds us of the later art of the Dutch artist Pieter de Hooch.

A small landscape by Altdorfer (H. G. 30) is the oldest, pure landscape known to us in the history of easel-pictures.

The Art, we meet with in Southern Bavaria in the 15th and 16th centuries is, with all its roughness, of monumental decorative power and often original enough also in colour. One can compare this style, in many ways, with modern placard art. Characteristic specimes are the pictures of the Weilheim School (about 1477), the altar paintings by Jan Pollack, and works by Hans Muelich who, as

a portrait painter, has earned the name of a bavarian Holbein.

Tyrolese Art, related in some respect to the Bavarian, shows connection with the art of neighbouring Northern Italy. Nowhere is this more difinitely shown than in the "Kirchenväter Altar" by Michael Pacher. But with all its connection with Mantegna it is a thorough German work in regard to its sentiment, spiritual expression, and degree of naturalism; it is also clearly recognizable, that the artist, who here imitates a plastic composition, had been a great sculptor.

Among the German pictures of the "Barocco" Period we can specially mention the works of the Frankfort painter Adam Elsheimer, who had a lasting influence upon many Italian, as well as Northern XVIIth century artists, above all on Rubens and Rembrandt. The nocturnal "Flight into Egypt" is so impressive and so completely solved, in regard to form, as any other masterpiece of European painting of this period.

Rubens and his studio is now represented in the Old Pinakothek by no fewer than 77 pictures. A principal genuine work of the master from his early period is the portrait of himself and his first wife. Although the picture is somewhat heavy and dull in colour, it is nevertheless very noble in expression. The harmony of the pair is shown above all in the united hands. Especially well preserved is the completely authentic picture representing "Christ with the Repentant Sinners".

The "Wreath of Fruit" is a masterpiece of the decorator and painter of children. The "Virgin in a Wreath" (the flowers were painted by Brueghel), is one of the most beautiful works of the beginning of the twentieth of the XVII. century. Chief works of Ruben's later period are the "Shepherd pair", "Massacre of the Innocents" and the various portraits of Helen Fourment, the artist's second wife.

The "Fall of the Wicked", which shows the greatest originality of composition, and the large "Last Judgement" are special classical examples of the masterly power of Rubens, in reproducing the human body. The "Last Judgement", —

certainly inspired by Michelangelo, — may be considered to be the most magnificent solution of the theme, that has been ever reached after Michelangelo.

A special insight into the artist's manner of working is given to us in the sketches for the Medici-Series. They are pictorial stenograms, from which the pupils have executed the large paintings, now in the Louvre.

The two pictures "Landscape with a Rainbow", and the "Polder Landscape" show excellently the importance of Rubens as a landscape painter.

Among the religious pictures by van Dyck the "Virgin with little St. John", and still more the "Rest during the Flight" enjoy special reputation with regard to the elegant, general attitude and the representative type of beauty of the single figures.

Van Dyck, who till modern times had determined the taste of the world of fashion, was, in his religious works, as in his portraits, not only a pupil of Rubens, but also of the great Italian masters, above all of Titian. It is difficult to say which among the portraits in the Old Pinakothek may be placed in the first rank. The "Lady playing a Cello", an unfinished late work is, so to say, the most celebrated portrait, but its popularity is not due to pictorial qualities, but more to the happy motive. In any case van Dyck has especially succeeded in the early self-portrait and the portrait of an unknown man, Nr. 407, the double portrait of the painter de Wael and his wife, as well as the portrait of the sculptor de Nole and his wife.

Now as ever the Old Pinakothek has the largest collection of pictures by A. Brouwer. Each of these 17 works shows the infinite superiority of this Flemish painter, who was educated in Holland, over the much smoother, superficial art of Teniers. The originality in depicting human life, the spirit of his colour, the power of every expression and movement is achieved with genial, simple means and impresses itself indelibly on ones memory.

Attention be directed to the various masterly still-life pictures by Snyders, Fyt and Bol, also to the landscapes by Siberechts, de Vadder, Huysmans, and Frans

Millet, whose italian coast landscape, with regard to beauty of tone, may be considered equal to any work of Claude Lorrain.

The variety and number of Dutch pictures of the 17th century is very considerable. "The Holy Family in the carpenter's shop" by Rembrandt (1631) is the earliest large religious figure composition of the master, preserved to us.

A series of six pictures of the Life and Passion of Christ, which were originally painted for the governor of the Netherlands in the time of 1633 till 1646, show in the best way the development, which Rembrandt reached during these 15 years, from an external effectful style to an matured art, rich in pictorial ideas and unique in the treatment of colour and light. The "Saviour", (dated 1661) is an ideal type, — as only a very great artist could attain —, everything is spiritualized in this work, it seems to possess internal power of light.

The "Croes Portrait" by Frans Hals, although small, shows in concentrated form the virtuosity of this impressionistic talent in depicting human nature. Two portraits and various Genre pictures represent Terborch's refined Art. The landscape Art of Jacob Ruysdael is shown in most select examples. We specially mention the "Sand Dunes", Nr. 1022. Pictorially very charming is the "Room in a Tavern" by Michael Sweerts. Among the works of the Rembrandt School are pictures by Aert de Gelder, which are somewhat in the manner of Goya, and by S. Koninck. Works by Steen, Metsu, Dou and Goijen, Poelenburgh and the elder Frans van Mieris can be classed among the best examples of these masters. Of special merit are the numerous works by Jan Weenix in the Old Pinakothek, which he painted in the beginning of the 18th century for the Bensberg hunting-seat at Düsseldorf. Weenix is celebrated for his "Still-life with hare". The still-life pictures by Beijeren, and the curious Barent van der Meer, may also be mentioned.

The Italian Painting of the 14th century is represented by some small pictures, which are near to Giotto, in style, two

small panels of the Roman-School, which are important from an historical art point, as well as two pictures of the Sienese School: St. Magdalene, beautiful in delineation, by the Duccio-pupil Segna di Buonaventura and the especially well preserved "Assumption" by Lippo Memmi.

The Old Pinakothek possesses the following masterpieces by the most celebrated painters of the Quattrocento: a large early "Annunciation" by Fra Filippo Lippi, and a smaller "Madonna"; three predella panels by Fra Angelico, from the high altar of the cloister church of San Marco, painted in 1440 and another predella with the "Burial of Christ" which seems to have made a lasting impression on Rogier van der Weyden, during his stay in Florence; a "Lamentation over Christ" of dramatic conception by Botticelli; a very carefully executed round picture "Adoration of the Magi" by Lorenzo di Credi, and the principal parts of the high altar of Santa Maria Novella by Domenico Ghirlandajo; further the Tondo by Signorelli, of the Umbrian School, with the characteristic composition of the Madonna, wherein certain motives of Michelangelo are already anticipated, and above all, "The Vision of St. Bernhard" by Perugino; the most beautiful picture of this master that may be found out of Italy. This work is conceived in the spirit of music, extreemly well balanced in composition, and of the most tender lyric.

The small "Annunciation of the Virgin" by Antonello da Messina is a masterpiece of plastic clearness, executed by a painter who knew how to combine the miniature-painting of the Netherlands with an Italian monumental spirit.

A group-portrait of the Ferrarese School, consisting of three figures, that we attribute to Baldassare Estense, possesses not only a rarity value, but it makes also an striking impression by its simple realism.

The great "Madonna in the rose garden" by Francesco Francia is more than a dignified, decorative altar picture. The representation is filled with fervent lyric, which

is revealed in the still somewhat Gothic lineation in the hems of the garment.

An early "Madonna" by Leonardo da Vinci is a work of the great Florentine artist, that has caused much controversy, but the fineness of the execution, curious technique, and last not least, the modelling of the Madonna's left hand point to no other than this genial pupil of Verrochio. The "Madonna Tempi" by Raphael belongs to the most noble and loviest creations of the master from his Florentine period. — A little later, towards the end of the Florentine period, "The Holy Family" of the House of Canigiani, a great composition very artistically constructed, was executed under the influence of Fra Bartolomeo and Leonardo. The upper part is no more preserved in its original condition. An important and characteristic work of Raphael's later period is the "Madonna della Tenda"; most probably executed by Giulio Romano. It is to be regretted, that the early Venetian School is not represented by numerous important works, — the curious still-life picture by Jacopo de Barbari can be mentioned, — the earliest still-life picture known to us — and the Santa Conversazione by Cima da Conegliano. The Old Pinakothek owns a series of Titian's masterpieces from the various periods of his long and productive life: the early portrait of a man, that still reminds one of Giorgione, the picture of a curtisan, changed, in the 17th century, into a representation of Vanity, the portrait of Emperor Charles V. in an armchair, painted 1548 in Augsburg by Titian, who was then 70 years old, the great "Madonna" and lastly the late, not quite completed "Crowning with Thorns" — one of the last creations of the master then almost a hundred years old, a work astounding in regard to power, freedom of execution and glow of colour. Besides an early beautiful portrait of Paris Bordone, and an equally early picture "Marriage of St. Catharine" by Lorenzo Lotto, the numerous works of Jacopo Tintoretto may now be mentioned: the early composition Venus, Vulcan and Mars, that glows with colour, the monumental representation of "Christ with Mary and Martha", the mystical legendary Golgatha picture and the

most originally composed representations from the history of the House of Gonzaga.

Among the works of Paolo Veronese the female portrait and the late "Cupid with two Dogs" deserve attention. The great Venetians of the 18th century are to be found in the Pinakothek with some unusual pieces: Guardi with the "Gala Concert", painted with virtuosity, and Giambattista Tiepolo with a very effectful altar picture and two representations from the story of Rinaldo and Armida, — the music of a Verdi seems to sound in these pictures.

The Greek Domenico Theotokopuli leads us over to the Spaniards. He worked in Toledo under the nick-name of El Greco for over a generation. The picture "Disrobement of Christ" in the Old Pinakothek is the final formation of this theme, which has been repeatedly worked out by El Greco, and is just as surprisingly modern in its pictorial execution, as in its combination of naturalistic details and general visionary conception, characteristic for this late follower of the great bizantine masters.

The incompleted youthful portrait by Velazquez is a beautiful example of the art portraiture by the greatest spanish painter of the period, when he went to Italy for the first time.

Five genre pictures by Murillo belong not only to the most popular paintings of the Pinakothek, but they are, in every respect, the best known works of this Sevillian painter. Considered from an artistic point of view the earliest work is the best: the picture, "Melon and Grape Eaters", powerful and pastos in the handling of the brush and convincing in its realism, while the later pictures are partly a little artificial in composition, and their naturalism appears somewhat embellished.

That Goya belongs to the ancestors of modern art is proved by every one of the seven pictures in the Pinakothek; as well by the portraits of his middle period, which, out of the question the masterly technique, are astounding examples of his art of characterizing, as also by the small compositions, that belong to the latest works of the artist. Con-

sidering their freshness, one cannot conceive that they were painted by a man eighty years old.

The early French School is represented by a few but excellent portraits; above all those by the Master of Moulins, by the curious Antoine Caron, and Jean and François Clouet.

The greatest French masters of the 17th century, Nicolas Poussin and Claude Lorrain, are each in evidence with a considerable number of excellent and most characteristic works. Very charming is the genre-picture by Le Nain.

The Old Pinakothek has fine specimens of French Art of the 18th century in the Lying female Nude by Boucher and the "Woman cleaning Carrots" by Chardin.

Though the Munich Gallery contains the most valueable treasures of older and newer collecting efforts, the provincial galleries possess now as before a series of very important works. The administration has just during the later years endeavoured to revise and re-arrange systematically these galleries and to unite them according to the old Art traditions of the towns. So we refer, in the first place to the supplementary galleries of the Pinakothek: the gallery in Schleissheim Castle, with its abundance of Early German and XVII. century paintings, but also to the gallery in Augsburg with works of the Suabian School, the galleries at Burghausen, Ingolstadt, Speyer and Bayreuth, the University Collections of Würzburg and Erlangen and the old Castle Galleries at Aschaffenburg, Ansbach and Bamberg.

Besides a number of municipal, and other collections not belonging to the State, were furnished with pictures, which are State property. Likewise numerous Bavarian town halls and churches have been provided and most abundantly the Germanic Museum in Nuremberg.

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PORTRAITS OF THE DONORS

The five lifesize portraits, and a bust on the staircase, represent those princes and kings, who by their royal patronage have rendered a special service with regard to the founding or enlarging of the now united collections of pictures:

ELECTOR MAXIMILIAN I. OF BAVARIA (1597 till 1651). Donor of the Collection in the Residence, which was built by him.

Painted by Nic. Prugger about 1648. * Canvas. h. 2.45 m, br. 1.45 m.

ELECTOR MAXIMILIAN EMANUEL OF BAVARIA (1679 till 1726). Donor of the picture Gallery at Schleissheim.

Painted by Martin Maingaud 1703. * Canvas. h. 2.45 m, br. 1.45 m.

ELECTOR JOHANN WILHELM VON DER PFALZ (1690 till 1716). Donor of the Düsseldorf Gallery.

After the original picture by Adrian van der Werff in the Pinakothek, and painted, on a large scale, by J. Richter in 1835. * Canvas. h. 2.45 m, br. 1.42 m.

ELECTOR KARL THEODOR VON DER PFALZ UND VON BAVARIA (1777 till 1799). Principal Donor of the Mannheim Gallery.

Signed: Pompeo de Batoni ad vivum pinxit Romae MDCCLXXV. * Canvas. h. 2.45 m, br. 1.42 m.

MAXIMILIAN JOSEPH, ELECTOR (since 1799), AS KING OF BAVARIA, MAXIMILIAN I. (1806 till 1825), united the collections of pictures of the Palatinate and of Bavaria and considerably enlarged them by additions from the suppression of the cloisters.

Signed: J. v. Stieler 1822. * Canvas. h. 2.45 m, br. 1.47 m.

LUDWIG I., KING OF BAVARIA (1825 till 1868), laid the foundation stone of the Royal Old Pinakothek on April 7th 1826 (opened 1836) and enriched it by the acquirement of the Boisserée and prince Wallerstein's Collections.

Marble bust by Anton Hess 1888. * h. 0.54 m, br. 0.48 m, depth. 0.24 m.

AACHEN

HANS VON AACHEN, born at Cologne 1552, died at Prague 4. March 1615, pupil of the painter Jerrigh in Cologne, further educated under Italian influence. Since 1574 in Italy (Venice, Rome, Florence), worked later in Cologne, Munich, Augsburg (1588—96) and Prague (1597—1612). Court Painter to the Emperor Rudolf II.

1611 VICTORY OF TRUTH under the protection of Justice. Signed left below: Hans v. Ach. fec. 1598.

Copper. 0.56 m × 0.47 m. * Elector's Gallery at München. 1920 from the Gallery at Schleißheim Nr. 3209. ♣ See R. A. Peltzer, Wiener Jahrb. XXX, 129, 163; list of pictures Nr. 51. Bassermann-Jordan III, Pl. 21.

AELST

WILLEM VAN AELST, born at Delft 1625, died 1683 or later, pupil of his uncle Evert van Aelst, worked in Delft, France and Italy (1645—56), in 1656 again in Delft, since 1657 in Amsterdam.

839 *(620)* PARTRIDGES AND HUNTING EQUIPMENT.

Canvas. 0.77 m × 0.57 m. * Elector's Gallery at München.

ALBERTINELLI

MARIOTTO ALBERTINELLI born at Florence 13. Oct. 1474, died there 5. Nov. 1515. Pupil of Cosimo Rosselli, educated under the influence of Fra Bartolommeo. Worked in Florence.

1070 *(1057)* THE ANNUNCIATION OF THE VIRGIN. Lateral panels: left: Saint Sebastian, Right: Saint Lucia.

Poplar wood. h. 1.65 m, br. 1.97 m. * Purchased 1834 in Florence by King Ludwig I. ♣ Late work. See Knapp, Fra Bartolommeo (Halle 1903), p. 232.

ALTDORFER

ALBRECHT ALTDORFER, born before 1480; perhaps son of the painter Ulrich Altdorfer in Regensburg documented till 1499, domiciled in Regensburg since 1505, died there in February or March 1538. Worked as a painter, wood carver, engraver and builder.

H. G. 29 *(288)* FOREST WITH ST. GEORGE. Monogram and date 1510 on the tree trunk.

Parchment on wood. h. 0.28 m, br. 0.22 m. * Boisserée Collection. Purchased by L. Schorn 1816 from Kränner in Regensburg. See Firmenich-Richartz, Die Br. Boisserée I, 486. ♣ Compare W. Schmidt. Rep. XV. 432.

5358 *(1437)* BIRTH OF THE VIRGIN.

Pine wood. h. 1.40 m, br. 1.31 m. * Purchased 1816 from Salzburg, 1910 from the Filial Gallery in Augsburg Nr. 142. Old copy in the Collec-

tion of the Historischen Verein in Regensburg. According to H. Hildebrandt, die Architektur bei A., Strassburg 1908, S. 34 ff. about 1520 and Friedländer, Albr. Altdorfer, Berlin 1924, S. 85 executed shortly before 1520.

655 *(291)* THE VIRGIN AND CHILD IN GLORY. Signed on a tree trunk with the monogram. At the back: Mary Magdalen at the grave of Christ. Signed with the monogram.

Lime-wood. h. 0.66 m, br. 0.43 m. * 1803 from the castle of Neuburg a. D. According to Friedländer, op. cit. S. 116 executed in 1526.

689 *(289)* SUSANNA IN THE BATH. Monogram and date 1526 below left.

Lime-wood. h. 0.75 m, br. 0.61 m. * Herzogl. Kunstkammer at Munich. Design (Pen drawing) in the Academy at Düsseldorf.

688 *(290)* THE ALEXANDER BATTLE. Monogram on left below and date 1529. Above on margin the inscription on a tablet: Alexander M. Darium ult: Superat caesis in acie Persar: Pedit: C. M. equit VL RO XM. interfectis: Matre quoque coniuge, liberis Darii Reg: Cum M. haud amplius equitib: Fuga dilapsis captis. Beneath on the frame: Albrecht Altdorfer zu Regensburg Fecit.

Lime-wood. h. 1.58 m, br. 1.20 m. Shortened above. * Herzogl. Kunstkammer at Munich. Carried away by France in 1800, given back in 1815. ♣ Restored in 1658 by Joh. de Pey, to judge from the accounts of the Royal Treasury, who perhaps executed the repainting on the upper margin of the picture. Belongs to the series of historical pictures for Duke William IV. for whom also Bartel Beham, Breu the elder, Breu the younger, Burgkmaier, Feselein, Refinger and A. Schöpfer executed pictures. Of these there are 4 (Altdorfer, Beham, Breu the elder, Burgkmaier) in the Pinakothek, 7 (Breu the elder, Breu the younger, Burgkmaier, Feselein (2), Refinger (2)) in the gallery at Schleissheim, 3 (Refinger (2), A. Schöpfer) in the National Museum in Stockholm.

H. G. 30 *(293)* MOUNTAINOUS LANDSCAPE. Monogram (left) on a tree trunk.

Paper on wood. h. 0.30 m, br. 0.22 m. * Wallerstein, formerly Rechberg Collection. ♣ According to Friedländer op. cit. S. 126, executed in 1532.

AMBERGER

CHRISTOPH AMBERGER, born about 1500, died 1561 in Augsburg. Since 1530 in the Augsburg Guild of Painters. Educated under the influence of Augsburg and Venetian Masters.

L. 255 PORTRAIT OF A PATRICIAN. On a pillar (right) the inscription: MDXXXVII Aetatis Svae XXXX.

L. 256 PORTRAIT OF A PATRICIAN LADY. On a pillar (left) the inscription: MDXXXVIII Aetatis Svae XXIIII.

Both lime-wood. each. h. 0.90 m, br. 0.80 m. Companion pictures. From the Residenzmuseum in Munich 1927, on loan. ♣ Catalogue 1770, Nr. 161 and 168: Johannes Holbein. See A. Feulner, Zwei Porträts von Christoph Amberger, Beiträge zur Geschichte der Deutschen Kunst II. Augsburg 1927.

AMOROSI

ANTONIO AMOROSI, born at Comunanza (Province Ascoli Piceno) 1660, died after 1736. Pupil of Giuseppe Ghezzi in Rome. Worked in Civitavecchia and probably in Rome.

2557 SLEEPING GIRL.

Canvas. h. 0.62 m, br. 0.96 m. * Düsseldorf Gallery. In the collection Letham in London, see Voss, Cicerone II. 1910, 6 and IV. 1912. 451. Replica in the Town Museum at Freiburg i. B.

ANGELICO

FRA GIOVANNI DA FIESOLE, called ANGELICO, before his entrance into the Convent Guido di Pietro; after his death considered beatified; born 1387 at Vicchio in the province of Mugello, died 18. March 1455 in Fiesole. Entered 1407 in the Dominican Convent in Fiesole and 1436 in that of Florence. Worked in Fiesole, Florence, Cortona, Orvieto and Rome. Probably at first Miniature painter, then influenced by Gherardo Starnina and Masolino.

THREE REPRESENTATIONS FROM THE LEGEND OF ST. COSMAS AND DAMIAN and their three brothers.

Poplar-wood. each h. 0.38 m, br. 0.46 m. * The pictures came into Royal possession through the art dealer K. Weiss, Berlin 1822. ♣ Parts of the Predella of the High Altar of the Convent Church of St. Marco in Florence, painted by Angelico in 1440, a Madonna with Saints. From the Representations belonging to it there are two (the Miracle with the transplanted leg, and the Burial of the Saints) with the chief picture in St. Marco in Florence, the third (the Saints on the funeral pile) in the National Gallery in Dublin (Nr. 242), the fourth (Beheading of the Saints) in the Louvre (Nr. 1293). — According to Weisbach, Peselino, Berlin 1901, page 38 ff., painted with the assistance of Pesellino; see also Wurm, Meister- und Schülerarbeit in Fra Angelico's Werk, page 21. Supino, Beato Angelico, Florence 1898, page 101 and Fr. Schottmüller, Fra Angelico (Stuttgart) page 233 f. Cr. u. Cav. ed. Douglas, IV. 80.

H. G. 36 *(989)* CHALLENGE TO IDOLATRY.

H. G. 37 *(990)* THE SAINTS BEFORE THE JUDGE, in the background: Miracle of the Sea.

H. G. 38 *(991)* COSMAS AND DAMIAN ON THE CROSS.

H. G. 38a *(992)* THE DEAD CHRIST.

Poplar-wood. h. 0.38 m, br. 0.46 m. * Purchased for Crown Prince Ludwig in 1818. Painted between 1430—1440.

ANTOLÍNEZ

JOSÉ ANTOLÍNEZ, christened at Madrid 7. Nov. 1635, died there 30. May 1675, Pupil of Francisco Rizi in Madrid, educated under the influence of Velazquez and Coello.

7716 *(1310)* THE IMMACULATE CONCEPTION. Signed below (left): J. Antolines F 1668.

Canvas. h. 2.21 m, br. 1.43. * Purchased by Hedwig von Minutoli in 1879. ♣ See A. L. Mayer, Münchener Jahrb. 1912. I. 67.

8577 *(1439)* THE POOR PAINTER. Signed left below: Antolinez.

Canvas. h. 2.02 m, br. 1.25 m. * Presented by Herr Hofrat Sigmund Röhrer in Munich 1909. ♣ See A. L. Mayer, Münchener Jahrb. 1912. I. 66.

ANTON VON WORMS see WOENSAM.

ANTONELLO DA MESSINA ANTONELLO

DI SALVATORE D'ANTONIO, born at Messina about 1430, died there between the 14. and 25. Feb. 1479. Worked since 1460 in Messina, Sicily and Calabria, 1475 and 1476 in Venice under the influence of Giovanni Bellini. Dated pictures of 1465—78.

8054 *(1588)* THE VIRGIN OF THE ANNUNCIATION.

Walnut-wood. h. 0.43 m, br. 0.32 m. * Purchased 1897 in the Munich art trade. ♣ The picture is certainly that mentioned by Boschini, Carta, page 324 in the collection of Baron Ottavio Tassi; see also Cr. and Cav. VI. 128, as well as Puccini, Memorie di Antonello degli Antonj, Fir. 1809, p. 15; Frizzoni, L'Arte III. 78.; Lionello Venturi, Pitt. venez. Venezia 1907, page 232; Bercken und Mayer, Malerei der Renaissance in Oberitalien, Berlin-Neubabelsberg 1917 ff.; page 87. Probably painted about 1475.

ANTONELLO DA SALIBA ANTONELLO

DI GIOVANNI. Authentic from 1497—1535. Signs himself Antonellus Messanensis or Antonellus de Saliba. Became influenced above all by Antonello da Messina and Cima da Conegliano.

8288 *(1589)* THE DEAD CHRIST lamented by angels. Left below on a tablet: Antonellus messane . . . pinxit.

Chestnut wood. h. 0.52 m, br. 0.67 m. * Purchased 1904 out of private collection in Munich.

ANTWERP SCHOOL ABOUT 1505.

709 *(146)* THE ADORATION OF THE KINGS.

Oak. h. 0.74 m, br. 0.64 m; 0.23 m added at the top. * Since Kurfürst Max. I. in the Gallery at Munich. ♣ Considered formerly as Herri met de Bles; pictures by the same hand among others in the Museums

of Berlin (Nr. 630c) and Madrid (Nr. 1361). The earlier, already in Michiels (Histoire de la peinture, see W. Schmidt in Zahn's Jahrbuch. V. 47) considered to be of doubtful signature: „Henricus Blesius fecit" has proved itself to be false, and was removed in 1911. See G. Glück in Wiener Jahrbuch XXII, S. 5. According to M. J. Friedländer (Jahrbuch d. pr. Kstsl. XXXVI, page 65 ff.) which places the picture at the top of a „Group A" of Antwerp Mannerists, is the same perhaps already painted about 1505, not without dutch influence.

ANTWERP SCHOOL ABOUT 1510—20.

ABOUT 1510—20.

34 *(145)* THE ANNUNCIATION.

Oak. h. 0.66 m, br. 0.51 m. * Since Kurfürst Maximilian I. in the Gallery at Munich; composed of the wings of a Triptych. ♣ Attributed to Herri met de Bles in former catalogues. Repetition in the Emden Collection, Hamburg, sold by auction in 1910 in Berlin. See also Archiv für Kunstwissenschaft 1914.

APT ULRICH APT THE ELDER, authentic as Master in Augsburg since 1481, died there 1532. Worked permanently in Augsburg, where he repeatedly filled honourary official positions in the city (1517 President of the Guild, 1518 "Biergeschawer", 1520—31 Judge in the Town Council). He worked 1516 under the direction of Jörg Breu in the painting of the Town Hall.

L 1 *(1590)* TRIPTYCH.

Central panel: ST. NARCISSUS AND MATHEW.

Left wing: THE VIRGIN WITH CHILD. (innerside) St. Christopher (outerside).

Right wing: ST. JOHN THE EVANGELIST (innerside). St. Margaret (outerside).

Lime-wood. Central Picture h. 1.35 m, br. 1.07 m, wings each h. 1.36 m, br. 0.50 m. * Property of the University of Munich. Probably came into possession of the university after the convents were abolished. According to K. Feuchtmayr (orally) supposed altar of the chapel, pulled down in 1812, in the Augsburg Court of Compulsory Religeous Service, which was endowed by Mathäus Lang von Wellenburg and consecrated to St. Narcissus and Mathew. ♣ The attribution to Ulrich Apt the Elder is not assured. The St. Christopher after an engraving by Mantegna (B. 10). See W. Schmidt, Rep. XIII. 274, F. Haack Z. f. b. K. N. F. IX. 254 f., Gröschel, Kunstchronik N. F. III. 516, and K. Feuchtmayr, die Malerfamilie Apt, Münchener Jahrbuch XI (1921) 51 ff.

1488 *(292)* LAMENTATION OVER CHRIST.

Lime-wood. h. 0.60 m, br. 0.47 m. * Elector's Gallery at Munich. ♣ The attribution to Ulr. Apt the Elder is not sure. By the same hand as the previous Nr.

ARTOIS JACQUES D'ARTOIS (ARTHOIS), born in Brussels 1613 (christened 12. Oct.), died there 1686 (according to E. Quellinus). Pupil of Jan Mertens, later influenced by Lod. d. Vadder.

403 *(939)* CANAL IN A WOOD.

Canvas. h. 2.65 m, br. 2.42 m. * 1792 together with Nr. 410 bought by the Elector Karl Theodor for the Munich Gallery.

410 *(940)* LANDSCAPE WITH HIGH TREES. Companion piece to Nr. 403.

Canvas. h. 2.41 m, br. 2.45 m. * Origin as Nr. 403.

4838 THE FORD IN THE WOOD.

Canvas. h. 2.48 m, br. 2.41 m. * Elector's Gallery in Munich. Till 1922 in the Gallery in Augsburg Nr. 2546.

BACKER

JACOB ADRIAENSZ. BACKER, born in Haarlingen 1608 (1609?), died at Amsterdam 27. August 1651. Pupil of Lambert Jacobsz in Leeuwarden, since about 1632 of Rembrandt; later independant as a portrait painter in Amsterdam.

129 *(351)* PORTRAIT OF A MAN. Signed below (right): B.

Oak, originally oval. h. 0.66 m, br. 0.48 m. * Purchased in Munich, with the companion piece (Nr. 128) 1784, from the Court Painter Karl Heinrich Brandt in Munich. ♣ The old writings on the backs of the pictures, said to refer to Wilhelm van der Linde, Bishop of Ghent, and his sister Eugenia, are erroneous.

128 *(352)* FEMALE PORTRAIT. Signed left below: Backer.

Oak, originally oval. * Same size and origin as Nr. 129. ♣ Replica in the Stumpf Collection sold by auction 1918 in Berlin.

BALDASSARE

BALDASSARE ESTENSE or D'ESTE, born in Reggio d'Emilia about 1437, died at Ferrara 1504 (?), natural son of Niccolò III. d'Este, Lord of Ferrara and Reggio. Painter and Medallion Maker. From 1461—69 in Milano for the Sforza, then in Ferrara as Court Painter of Borso and Ercole I. d'Este worked principally as a portrait painter. Settled after 1472 in his native town and returned in 1497 to Ferrara.

8709 *(1611)* FAMILY PORTRAIT. Uberto de' Sacrati, his wife and their little son Tommaso. On the falcon's cap the escutcheon of the Ferrara noble family de'Sacrati; on the upper window frame the inscription "Ubertus et Marchio Tomas de Sacrato" by a later hand.

Tempera on canvas. h. 1.12 m, br. 0.90 m. * Purchased in 1913 in the Munich art trade; originated from the Palazzo Sacrati—Strozzi in Ferrara. ♣ The attribution to Baldassare Estense (Gräff, Münchener Jahrbuch 1912, II. 207 ff.) is not completely certain. Formerly attributed to Cosimo Tura. According to A. Venturi, Storia dell'Arte Italiana VII. IV. page 584 by a follower of Cosimo Tura.

BALDUNG

HANS BALDUNG, called GRIEN, or GRÜN, born in Weyersheim i. Els. between 1476 and 1480, died at Strassburg 1545. Native of Schwäbisch-Gmünd. 1509 Citizen in Strassburg, from 1511

worked in Freiburg and Strassburg. Educated under the influence of his friend A. Dürer.

1407 *(287)* MARKGRAF CHRISTOPH VON BADEN (1452—1527). Above (on the right) the Monogram; left: 1515.

Lime wood. h. 0.47 m, br. 0.36 m. * Bought in 1802 from the Franciscans in Munich. ♣ Preliminary Study 1512 (Silverpoint) in the so-called sketchbook of Hans Baldung in the Kupferstichkabinett in Karlsruhe. Rosenberg, H. B. Grün, Skizzenbuch, Frankfurt a. M. 1889, T. 9. Stiassny, Kunstchronik N. F., VI. 100.

683 *(286)* PFALZGRAF PHILIPP the war-like 1503—48). Signed: Top (right) with the monogram and (left): 1517, besides in ground (right): PHI · CO · PA · AN · NA · 14 Baldung Faciebat 1517.

Lime-wood. h. 0.41 m, br. 0.31 m. * 1803 from the Castle at Neuburg a. D. ♣ Stiassny, Kunstchronik N. F., VI. 103.

6280 *(1442)* BIRTH OF CHRIST. Signed on the pedestal of the middle pillar with monogram and: 1520.

Pine wood. h. 1.06 m, br. 0.71 m. * Kurmainzische Gallery in Aschaffenburg. 1911 from this Filial Gallery Nr. 15.

5376 *(1440)* ALLEGORICAL FEMALE FIGURE: WISDOM (?). Signed below (right) with monogram and: 1529.

Pine wood. h. 0.83 m, br. 0.36 m. * Kurfürstl. Gallery in Munich. 1911 from the German. Museum in Nürnberg Nr. 342.

1423 *(1441)* ALLEGORICAL FEMALE FIGURE: MUSIC. Signed with monogram. Companion piece to Nr. 5376.

Pine wood. h. 0.83 m, br. 0.36 m. * Kurfürstl. Gallery in Munich. 1911 from the German. Museum in Nürnberg Nr. 343.

BALEN

HENDRIK VAN BALEN THE ELDER, born in Antwerp 1575, died there 17. July 1632, since 1593 in the St. Lucas Guild, pupil of Adam van Noort, further educated in Rome. Often painted in association with J. de Momper the Younger, Jan Brueghel the elder and F. Snyders.

SERIES OF THE SEASONS. Landscape and accessories by Jan Brueghel the elder.

Copper. each h. 0.56 m, br. 0.84 m. * Mannheim Gallery.

843 *(708)* SPRING.

844 *(709)* SUMMER.

845 *(710)* AUTUMN.

846 *(711)* WINTER.

850 *(712)* TWO NYMPHS in wood with dogs and dead game. Landscape and animals by Jan Brueghel the Elder. Companion piece to Nr. 850.

Oak. h. 0.59 m, br. 0.81 m. * Kurfürstl. Gallery in Munich.

849 *(713)* FIVE NYMPHS, two of them emptying a fishnet. Landscape and animals by Jan Brueghel the Elder.

Oak. h. 0.59 m, br. 0.81 m. * Kurfürstl. Gallery in Munich.

BARBARI

JACOPO DE'BARBARI, born in Venice about 1440—50, died before 1516. Worked under the name of Jacob Walch in Nuremberg since 1500, Wittenberg, Frankfort a. O. etc. Since 1510 Court Painter in Brussels.

5066 *(1443)* STILL LIFE. Signed below (right) on a tablet: "Jac. de barbarj P. 1504", and a Caduceus.

Lime-wood. h. 0.49 m, br. 0.42 m. * 1804 from Neuburg a. D. to Schleissheim, 1909 from the Filial Gallery at Augsburg Nr. 288. ♣ Ephrussi, Notes biographiques sur J. B., Paris 1876, page 5. Thieme-Becker K. L. II. 461 ff.

BARROCCIO

FEDERIGO BARROCCIO, born in Urbino 1526, died 30. Sept. 1612. Pupil of his father Ambrogio, of Fr. Menzocchi da Forli and of G. B. Franco, educated himself on the works of Correggio. Worked in Rom and Urbino.

494 *(1104)* NOLI ME TANGERE. Signed: Left: Fed. Bar. Urb. M.DXC.

Canvas. h. 2.59 m, br. 1.85 m. * Düsseldorf Gallery. Present of the Grand Duke Cosimo III. of Toskana to Elector Johann Wilhelm von der Pfalz. Acquired in 1714. See Levin II. 180. Pigage. Nr. 104, Pl. IX. ♣ Probably the picture painted by B. for Monsignore Giuliano della Rovere. A replica in the Gallery Corsini in Rome. Later a small repetition in the Uffici (Nr. 212), there also a drawing (Nr. 11425). See Schmarsow, Fed. Barroccio, Leipzig. 1909, page 86—91.

BASAITI

MARCO BASAITI, born in the district of Venice of greek parents, died in Venice after 1521, pupil and afterwards assistant of Alvise Vivarini, later also influenced by Giovanni Bellini; worked in Venice from 1500—1521.

31 *(1031)* THE VIRGIN WITH CHILD, St. Hieronymus, Sebastian and a chapter.

Poplar wood. h. 0.64 m, br. 1,04 m. * Kurfürstl. Gallery at Munich. ♣ Early work. See Mündler; Cr. and Cav. V. 280. Lermolieff, page 18.

H. G. 48 *(1031)* THE LAMENTATION OVER CHRIST.

Chestnut wood h. 1.24 m, br. 0.91 m. * Purchased about 1839 by the heirs of Carglietto in Venice for Ludwig I. ♣ Early work. See Mündler, Cr. and Cav. V. 280; Lermolieff page 18 and L. Venturi. Pitt. Veneziana, Venzia 1907, page 252, Anm. 2. G. Ludwig, Jahrbuch d. pr. Kstslg. XXIV., Beiheft page 20, believes the picture to be the work of Girolamo da Santa Croce in S. Pietro di Castello in Venice described by Boschini, Ricche minere, Castello, page 4.

BASSANO

FRANCESCO DA PONTE, called BASSANO, born in Bassano 26. Jan. 1549, died at Venice 3. July 1592. Son and pupil of Giacomo Bassano. Worked in Bassano and (since about 1580) in Venice.

1744 *(1152)* JESUS WITH MARY AND MARTHA.

Canvas. h. 0.79 m, br. 1.11 m. * Nymphenburg 1751 Nr. 146. 1881 from the Gallery at Schleissheim. ♣ In the older inventories as Giacomo Bassano, later as "Leandro B. Schulreplica". According to Zottmann, die Kunst der Bassani, Strassburg 1908, page 53 by Francesco. According to Hadeln (orally) workshop work after the original signed by Francesco in the Gallery in Kassel (Nr. 514). Good replica in the Academy at Venice.

BASSANO

GIACOMO DA PONTE, called BASSANO, born in Bassano about 1515, buried there 14. February 1592. Pupil of his father Francesco da Ponte and of Bonifazio di Pitati, further influenced by Giorgione, Titian and Parmegianino (1535 in Venice). Worked in Bassano.

2786 *(1147)* ENTOMBMENT OF CHRIST.

Canvas. h. 0.77 m, br. 0.62 m. * 1804 from the former Prince Abbot Collection of Paintings in Kempten. From the Schleissheim Gallery 1881. ♣ Studio replica after the signed original (dated 1574) in St. Maria in Vanzo at Padua.

510 *(1148)* ST. HIERONYMUS IN THE CAVE.

Canvas. h. 0.61 m, br. 0.80 m. * Düsseldorf Gallery. ♣ Mature work after 1561. Drawing in the British Museum in London. Old copy in the Fitzwilliam Museum in Cambridge (Nr. 111. 112).

1745 *(1149)* THE ISRAELITES at the spring flowing from the rock.

Canvas. h. 0.79 m, br. 1.11 m. * 1881 from the Gallery at Schleissheim. ♣ Similar representations in the Gallery in Dresden (Nr. 256) and in the Art Museum in Vienna (Nr. 285).

917 *(1150)* THE VIRGIN AND CHILD, St. Anthony Eremite and Martin.

Canvas, round at the top. h. 1.89 m, br. 1.19 m. * Düsseldorf Gallery. ♣ According to Lorenzetti, L'Arte XIV. page 250. and Verci, Notizie de pittori di Bassano, Venezia 1775, page 108 and 251 ff. perhaps identical with an altar picture formerly in the church at Rasai near Feltre. Lermolieff page 98: Giacomo, middle time; likewise Jacobsen Rep. XX. 441 and Zottmann op. cit. page 31. See Hadeln, Jahrbuch der preußischen Kunstsammlungen. XXXV., 58.

5217 *(1444)* THE VIRGIN WITH CHILD, St. John the Baptist and St. Roch.

Canvas. h. 1.86 m, br. 1.32 m. * Düsseldorf Gallery. 1909 from the Filial Gallery in Augsburg Nr. 314. ♣ Still in the Augsburg catalogue 1905 as a school picture of the Bassani, according to Zottmann op. cit. page 16, nevertheless certainly a work of Giacomo. See Hadeln, Jahrbuch der preußischen Kunstsammlungen. XXXV., page 62.

BASSANO

LEANDRO DA PONTE, called BASSANO, born in Bassano 26. June 1557, died at Venice 15. April 1622, pupil of his father Giacomo. Worked in Venice.

8091 *(1606)* LIONARDO ARMANO (three quarter length). Signed top (left): Leander Bassanus F. Upon an envelope, the address: Al Illre: sigor: mio ossmo Il · sigor Lionardo Armano Venetia.

Canvas. h. 1.38 m, br. 0.95 m. * Purchased in 1899 from a Munich private collection.

BATONI

POMPEO GIROL. BATONI, born at Lucca 25. Jan. 1708, died at Rome 4. Feb. 1787. Worked at first as a goldsmith at his father's, later pupil of Seb. Conca. Ag. Masucci and F. Imperiali in Rome. Worked in Rome.

1057 *(1276)* PORTRAIT OF HIMSELF. Signed beneath: Pompeus Batoni Lucchensis sc pinxit Romae 1765.

Canvas. h. 0,68 m, br. 0,56 m. * Transfered to the State from Royal collection in 1835.

BAZZI

see SODOMA.

BECCAFUMI

DOMENICO BECCAFUMI, called MECUCCIO or MECARINO, born 1486 on an estate at Siena, died at Siena in May 1551, pupil of G. B. Tozzo, called Capanna. 1510—12 in Rome to study Raffael's and Michelangelo's works. Later influenced by Sodoma. Painted mostly in Siena.

1073 *(1076)* THE HOLY FAMILY with little St. John.

Chestnut wood. Round; diameter 1.13 m. * Purchased by King Ludwig I. from the house of Marsigli in Siena and transfered into possession of the state in 1850. ♣ von Trotta, Das Leben von D. B., Berlin 1913. page 48 and 59. — A. Venturi, Gallery Crespi. Milan 1900, page 214: Franc. Ubertini (Bacchiacca). Jacobsen, Rep. XX. page 434, Authenticity uncertain.

BEDOLI

GIROLAMO BEDOLI, born probably at Parma about 1500; died there 1569. Son of Pier Melchiorre de Bédoli, named after his father-in-law Mazzola. Lived in Parma. Related by marriage with Parmigianino. Influenced by him and Correggio.

5289 *(1445)* THE VIRGIN WITH CHILD and St. Bruno.

Lime-wood. h. 0.27 m, br. 0.20 m. * In the collection of the Elector Maximilian I. of Bavaria as Parmigianino. Till 1909 under the same description in the Filial Gallery in Augsburg Nr. 298. ♣ See Reber, Maximilian I. as a collector of pictures, page 27. Attribution by Mündler, Zeitschrift für bildende Kunst. IV. 164. Free Repetition of a Parmigianino in the Pourtalès collection. Larger repetition without St. Bruno in the Gallery at Sanssouci (Nr. 159).

BEHAM

BARTHEL BEHAM, born in Nuremberg 1502, died in Italy 1540, supposed pupil of Albrecht Dürer, till 1524 in Nuremberg, since 1527 in Munich; till 1532 in the workshop of Wolfgang Muelich, from 1530 in the service of the dukes of Bavaria in Munich and Landshut.

684 *(267)* LEGEND OF THE HOLY CROSS. Signed beside the arms of duke Wilhelm IV. left: 1530 Bartholome Behem, — right beside the baden arms in the floor: Crux Christi ab Helena reperitur. a Macario mortua suscitata adprobatur An. CCXLIII.

Pine wood. h. 1.03 m, br. 1.50 m. * Ducal Art Chamber (Herzogl. Kunstkammer) in Munich. ♣ Belongs to the series of historical pictures ordered by duke Wilhelm IV. See Altdorfer Nr. 688.

3559 *(268)* PFALZGRAF JOHANN, Administrator of Regensburg (1488—1538).

Pine wood. h. 0.43 m, br. 0.34 m. * Out of Dachau Castle. ♣ Belongs to a series of portraits of princes, from which further examples in the Bavarian National Museum, in Wiesbaden and Prague, Nostiz Collection (Nr. 17, 18). Painted about 1533. The personality defined by Buchheit. The inscription Lud. Rex. Ungariae is added later.

1301 *(1438)* VIRGIN AND CHILD.

Lime-wood. h. 0.42 m, br. 0.32 m. * 1803 from the castle of Neuburg a. D. 1911 from the Filial Gallery at Augsburg Nr. 120. ♣ Formerly ascribed to Amberger by M. Schaffner, then by W. Schmidt, Beilage (Supplement) to Allgemeiner Zeitung; 1874 Nr. 316, Rep. XI. 356, XIII. 274 said to be painted by Amberger, just as Scheibler, Rep. X. 293. Haasler, Chr. Amberger, Königsberg 1894, page 104. Till 1921 said to be by Amberger. The assignment to Barthel Beham is especially grounded on the close connection of the picture with engraving B. 5. This assignment is also accepted by M. J. Friedländer and Buchheit (orally).

BELOTTO

see CANALETTO.

BERCHEM

NICOLAES PIETERSZ. BERCHEM, born in Haarlem 1. Oct. 1620, died in Amsterdam 18. Feb. 1683, pupil of his father, of the still life painter Pieter Claesz, and J. van Goijen, N. Moeijaert, P. de Grebber, J. Wils; painted first in Italy (before 1642), there influenced by Castiglione, later in Haarlem and Amsterdam (since 1677).

440 *(592)* LABAN WITH HIS DOMESTICS. Signed left below: C. Berchem 1643.

Canvas. h. 1.40 m, br. 1.68 m. * Zweibrücken Gallery.

380 *(594)* ROCKY LANDSCAPE with antique ruins. Signed left below: Berchem.

Canvas. h. 0.83 m, br. 1.04 m. * Düsseldorf Gallery.

266 *(595)* ITALIAN EVENING LANDSCAPE. Signed below: Berchem. Companion piece to Nr. 269.

Oak. h. 0.41 m, br. 0.54 m. * Elector's Gallery in Munich.

269 *(596)* ITALIAN EVENING LANDSCAPE. Signed as the companion piece Nr. 266.

Oak. h. 0.41 m, br. 0.54 m. * Elector's Gallery in Munich.

377 *(597)* ITALIAN LANDSCAPE. Signed left below: Berchem F.

Canvas. h. 0.60 m, br. 0.71 m. * Zweibrücken Gallery.

BEUCKELAER see BUECKELAER.

BEIJEREN ABRAHAM HENDRICKSZ. VAN BEIJEREN, born 1620—21 at the Hague died after 1674 at Alkmaar, painted in Leiden (1639), at the Hague (1640—57 and 1663), Delft (about 1657—62), Amsterdam (1671) and Alkmaar.

1916 *(628)* STILL-LIFE with crabs.

Oak. h. 0.45 m, br. 0.62 m. * Mannheim Gallery.

BICCI NERI DI BICCI, born 1419 in Florence, died there 1491. Pupil of his father Bicci di Lorenzo. Mostly worked in Florence, where he had a large studio, and in Toskana.

1352 *(1002)* TORTURE OF ST. SEBASTIAN.

Ceder wood veneered on pine. h. 1.23 m, br. 0.81 m. * Purchased 1808 in Florence. ♣ Studio work with remiscences of Antonio Pollajuolo.

BLOEMAERT ABRAHAM BLOEMAERT, born in Dordrecht about Christmas 1564, died in Utrecht 27. Jan. 1651. After first tuition from his father Cornelis, pupil of Gerrit Splinter and of Joost de Beer, 1580—83 in Paris educated at Jean Bassot, Herry and Hieronymus Francken the elder, worked in Amsterdam (since 1591) and Utrecht (since 1595).

153 *(307)* RAISING OF LAZARUS. Dated right below in the corner: 1607.

Oak. h. 2.23 m, br. 1.83 m. * Düsseldorf Gallery.

411 *(306)* PLATO MOCKED BY DIOGENES.

Canvas. h. 1.05 m, br. 1.35 m. * Mannheim Gallery. ♣ Of the master's later period.

BOCCACCINO

BOCCACCIO BOCCACCINO, born in Ferrara about 1467, died at Cremona 1524—25. Educated in Ferrara and probably in Venice under the influence of Giovanni Bellini. Worked in Ferrara (1498—99) and Cremona (since 1506).

693 *(1029)* CHRIST BLESSING. Halflength.

Walnut wood. h. 0.52 m, br. 0.40 m. * From Ambras Castle in Tirol 1809. ♣ According to Lermolieff page 68 by Bartolomeo Boccaccino.

BOEL

PEETER BOEL, son of the engraver Jan Boel, born 22. Oct. 1622 in Antwerp, died in Paris 3. Sept. 1674, pupil of Frans Snyders and his uncle Cornelis de Wael, worked in Antwerp after several years stay in Italy (Genoa and Rome), since 1663 in Paris (after 1668 peintre ordinaire du Roi).

372 *(968)* DEAD GAME watched by two dogs. Signed. left: P. Boel.

Canvas. h. 1.96 m, br. 2.72 m. * Zweibrücken Gallery.

1269 *(969)* ANIMALS AND FRUIT.

Canvas. h. 1.42 m, br. 2.11 m. * Elector's Gallery in Munich.

1271 *(970)* DEAD BIRDS WITH OWL. Companion piece to Nr. 1269.

Canvas. h. 1.42 m, br. 2.14 m. * Elector's Gallery in Munich.

BOL

FERDINAND BOL, born 24. June 1616 in Dordrecht, died in Amsterdam July 1680, pupil of Rembrandt, worked in Amsterdam.

609 *(338)* SELFPORTRAIT.

Canvas. h. 0.86 m, br. 0.72 m. * Düsseldorf Gallery. Gool. II. 539. ♣ See also H. Havard, II. 132. Till now a supposed portrait of the painter Govaert Flinck. Claimed to be a selfportrait of Bol by Bredius, Burlington Magazine, XLII, page 81.

610 *(339)* THE ARTIST'S WIFE. Signed left: F. Bol. f.

Canvas. h. 0.87 m, br. 0.72 m. * Companion piece to the before mentio ned. Origin and literature as Nr. 609. ♣ The signature was formerly covered by the forged inscription "Rembrandt 1642".

BOLOGNESE SCHOOL ABOUT 1600.

1081 *(1205)* PORTRAIT OF A YOUNG MAN. Inscription: Me stesso dono, e 'l cor, che dentro è ascoso.

Walnut wood. Round; diameter 0.80 m. * Zweibrücken Gallery as by Carracci. 1911 out of the Filial Gallery in Augsburg Nr. 336.

5261 *(1447)* PORTRAIT OF A MAN.

Walnut wood. Round; diameter 0.10 m. * Mannheim Gallery.

BORDONE

PARIS BORDONE, born in Treviso 1500, died in Venice 19. Jan. 1571, pupil of Titian, worked principally in northern italian towns (Vicenza, Treviso, Milano), 1538—40 and probably again 1559 in Paris and 1540, or 1548 in Augsburg.

512 *(1120)* PORTRAIT OF A MAN. Signed below on the stone cornice: M. D. XXIII.

Canvas. h. 0.78 m, br. 0.66 m. * Elector's Gallery in Munich. ♣ Engraved by W. Hollar as Titian 1649. Considered to be an early work of Moretto by Mündler. Regarding the present ascription see Cr. u. Cav. Titian page 717, Lermolieff page 80—81. Attributed to Bernardino Licinio by Frizzoni, L'Arte III. 74.

925 *(1121)* A JUWELLER WITH A LADY.

Canvas. h. 0.99 m, br. 0.80 m. * Elector's Gallery in Munich. ♣ In the oldest inventories (Schleissheim 1748) as Salviati; since 1761 as Titian, or copy after Titian, since 1881 as Bordone. The extensive patching of the 18. century was removed in the eighties of the 19. century. Cr. u. Cav., Tizian page 497. Lermolieff, page 79.

BOTH

JAN BOTH, born in Utrecht about 1618. buried there 9. August 1652, son of the glass-painter Dirck Both, 1634 apprentice of Abr. Bloemaert. further educated under the influence of Claude Lorrain, domiciled since about 1644 in Utrecht.

1016 *(585)* ROMAN POPULAR LIFE. Signed left below: Both.

Canvas. h. 0.66 m, br. 0.83 m. * Elector's Gallery in Munich.

283 *(587)* ITALIAN LANDSCAPE. Signed right below: J. Both.

Canvas. h. 0.63 m, br. 0.80 m. * Mannheim Gallery. ♣ Accessories by Ph. Wouwerman.

384 *(588)* ITALIAN AUTUMN LANDSCAPE. Signed below: Both. fc.

Oak. h. 0.76 m × 1.15 m. * Düsseldorf Gallery. Purchased by the Elector Karl Theodor. ♣ The figures by Jan Both's brother Andries.

BOTTICELLI

SANDRO DI MARIANO FILIPEPI, called BOTTICELLI, born in Florence 1444 or 1445, died there 17. May 1510, at first pupil of the goldsmith Botticelli, then as painter of Fra Filippo Lippi. Worked mostly in Florenz, 1482—83 in Rome.

1075 *(1010)* THE LAMENTATION OVER CHRIST.

Poplar wood. h. 1.40, br. 2.07 m. * Bought for crown prince Ludwig by Metzger between 1814 and 1816 in Florence. Came into possession of the State from the private collection of King Ludwig I. in 1850. ♣ The authenticity, generally accepted in the older literature (Cr. u. Cav. III. 173, Lermolieff page 125, Ulmann, Botticelli, München 1893, page 144, Jacobsen Rep. XX. 428), was often doubted. Streeter, Botticelli, London, 1903, page 131 considers it to be a Studiowork, partly referring back to a drawing of the master (middle group), also Gamba in Thieme-Beckers K.-L.; Bell, London 1900, page 108 and 78/79 remark,

declares certainly justified, that the composition is genuine, only the accessory figures to be a workshop production. In the same way Berenson and Voll doubt the authenticity. According to Bode, Botticelli, Berlin 1921, page 170 a quite genuine late work of the master, in the same way Cr. and Cav. edition Douglas IV. 264. In no case, as Hadeln (Jahrb. der pr. Kstslg. XXVII. 282 and following) maintains, identical with the picture, mentioned by Vasari in S. M. Maggiore in Florence. Similar compositions in Milano (Museo Poldi-Pezzoli) and the former Bourgeois Collection in Cologne.

BOTTICINI

RAFFAELLO BOTTICINI, born in Florence 11. Sept. 1477, died after 1520, pupil of his father Francesco Botticini. Worked in Empoli and Florence.

1069 *(1016)* THE THREE ARCHANGELS WITH THE LITTLE TOBIAS.

Chestnut wood. h. 1.53 m, br. 1.90 m. * Bought for crown prince Ludwig, as a Verrocchio, by Metzger between 1814 and 1816 in Florence. Came into possession of the state in 1859. ♣ Altered repetition of the picture in the academy at Florence (N. 84) by the hand of his father. See Cr. and Cav. III. 152, the same ed. Douglas, IV, 245; Bode, Jahrbuch der preußischen Kunstsammlung. III. 247 and Italienische Bildhauer der Renaissance, Berlin 1887, page 126; Kühnel, Botticini, Strassburg 1907, page 59. — Cat. 1911: Piero di Cosimo.

BOUCHER

FRANÇOIS BOUCHER, born in Paris 29. Sept. 1703, died there 30. May 1770. Pupil of Lemoine (1720) and Jean Franç. Cars. 1728 in Rome, 1766 in Holland, worked at other times in Paris.

1166 *(1448)* GIRL ON A SOFA. Signed left below: F. Boucher 1752.

Canvas. h. 0.50 m, br. 0.73 m. * Zweibrücken Gallery. 1909 from the Gallery in Schleissheim Nr 756. ♣ Engraved by Demarteau in 1761, with slight alterations. About the origin of the picture see Casanova Memoires II. 14. A weak repetition in the museum in Besançon (Nr. 39) another in the former collection Fairfax Murray (auction Paris June 1914). A drawing in the former Heseltine collection, London.

BOURDON

SEBASTIEN BOURDON, born in Montpellier 2. Feb. 1616, died in Paris 8. May 1671, pupil of Barthélemy in Paris, then under the influence of Poussin and Claude Lorrain in Rome. After a temporary stay in Italy worked in Paris; one of the founders of the Académie royale, which rector he later became. 1652—54 Court Painter in Stockholm; then worked again in Paris and Montpellier.

1290 THE DELIVERANCE OF ANDROMEDA.

Canvas. h. 1.11 m, br. 1.41 m. * Elector's Gallery in Munich. 1920 from the Filial Gallery in Burghausen Nr. 210. ♣ Described in the older inventory as Bourdon, in the later catalogues as G. de Lairesse.

BOUTS AELBERT BOUTS, second son of DIERICK BOUTS; born about 1460, died 1549, worked in Louvain. Formerly called, according to the altar in the Brussels Gallery (Nr. 534) "Master of the Ascension of the Virgin", a Master, which was identified by Hulin with A. Bouts.

H. G. 79 *(114)* THE ANNUNCIATION. In the tracery of the middle window two shields and the house mark of the artist.

Oak. h. 1.15 m, br. 1.07 m. * Boisserée-Collection; purchased in Antwerp. ♣ A repetition in the contrary sense, in the Kaiser Friedrich-Museum in Berlin (Nr. 530), a second repetition, formerly in the Schweizer collection, Berlin, 1912 in London art trade.

BOUTS DIERICK BOUTS, called DIRK VAN HAARLEM, born in Haarlem about 1420, died in Louvain 6. May 1475, domiciled since 1449 at Louvain, where he became city painter in 1468.

TWO PANELS OF THE LÖWEN ALTAR OF THE LAST SUPPER.

Oak. each h. 0.87 m, br. 0.70 m. * Boisserée-Collection; see Firmenich-Richartz, Die Brüder Boisserée I, 121, 457. ♣ The pictures originate together with the Feast of the Passover and the Feeding of Elijah, formerly in the Kaiser Friedrich-Museum in Berlin (Nr. 533 and 539), from an altar work, that the brotherhood had given to the Holy Sacrament in the Peter's Church at Louvain, where the middle picture, with the representation of The Last Supper now is. The 4 pictures in Munich and Berlin form the inner sides of the altar wings. The authorship of Bouts and date of origin is proved by the existing contract of 1464 and by the master's receipt of 1467. (E. van Even, Thierry Bouts, Bruxelles 1861, page 37. — Le Contrat pour l'éxecution du triptyque de Th. Bouts. Acad. Royal de Belgique, Brux. 1889, page 474.) — 1920 delivered to Belgium in consequence of the Treaty of Versailles, § 247, II.

H. G. 72 *(110)* MEETING OF ABRAHAM WITH MELCHISEDECH.

H. G. 73 *(111)* HARVEST OF MANNA.

990 THE CAPTURE OF CHRIST.

Oak. h. 1.05 m, br. 0.70 m. * 1822 bought by the artdealer Schreiber in Cologne, with H. G. 74 and the two grisailles (H. G. 75 and the St. John the Baptist in Wörlitz) belonging to a lost altar work. ♣ From the middle period (about 1450—60) of the master. Scheibler, die anonymen Meister und Werke der Kölner Malerschule, Bonn 1880, page 79. By K. Voll, Führer page 25/26, and Geschichte der altniederl. Malerei, München 1906 page 163, attributed, tentatively, to A. Ouwater. Variation of the representation in the background on the wing of the Bouts altar in the Capilla Real of the cathedral in Granada.

H. G. 75 *(113)* ST. JOHN THE EVANGELIST. (Grisaille.)

Oak. h. 1.05 m, br. 0.68 m. * Boisserée-Collection. ♣ See remark to previous Nr.; further Firmenich-Richartz, Die Brüder Boisserée I, 457, 458.

H. G. 74 *(1449)* RESURRECTION OF CHRIST.

Oak. h. 1.05 m, br. 0.68 m. * Boisserée-Collection. 1911 from the German. Museum in Nuremberg Nr. 63. ♣ See remark to Nr. last but one; besides the picture in the Colegio del Patriarca at Valencia.

BREENBERGH

BARTHOLOMAEUS BREENBERGH, born in Deventer 1599, died in Amsterdam before 13. March 1659. Pupil of P. Bril in Rome (1620—27). Painted mostly in Amsterdam (already 1619, permanently since 1633).

H. G. 85 *(528)* LANDSCAPE WITH RUINS and Basilica of Constantine in Rome. Signed on a marble fragment in the middle: B. B. f. Ao. 1638.

Lime-wood. h. 0.60 m, br. 0.92 m. * Bequest of Staatsrat von Kirschbaum to King Ludwig I.

BREKELENKAM

QUIRINGH GERRITSZ. VAN BREKELENKAM, born in Zwammerdam about 1620, died in Leyden 1668. Probably pupil of Dou.

1953 *(385)* THE OLD SPINNER. Signed Qu. B. 1654.

Oak. h. 0.68 m, br. 0.57 m. * Elector's Gallery in Munich, bought by Elector Karl Theodor.

BREU

JÖRG BREU (PREW) THE ELDER, born in Augsburg about 1475, died there 1537, painter and illustrator. Apprentice of Ulrich Apt the elder, who introduced him to the guild 1493. Educated under the influence of Hans Burgkmair. Travelled in Austria, where he painted altarwings for convents 1499—1501. From 1502 onward he worked in Augsburg.

7969 *(228)* THE STORY OF LUCRETIA. Signed above with monogram and 1528, beneath the inscription: Hoc odus (sic!) fecit Jegorius Prew de Aug.

Lime-wood. h. 1.03 m, br. 1.48 m. * Herzogl. Kunstkammer in Munich. Carried off by the Swedes 1632, bought back 1895 from Gallery C. Ekmann in Finspong. 1906—11 in the Filial Gallery in Erlangen Nr. 6. ♣ Belongs to the series of historical paintings ordered by duke Wilhelm IV. See Altdorfer Nr. 688. Preliminary study (pen drawing) in Budapest (Museum), Schönbrunner-Meder Nr. 177. See Dörnhöffer, Wiener Jahrbuch XVIII. 32; H. Röttinger, XXXVIII. 32.

BRIL

PAUL BRIL, born in Antwerp 1554, died at Rome 7. Oct. 1626, pupil of Damiaen Wortelmans in Antwerp, worked then in Rome under the direction of his brother Matthäus Bril, after death — (1584) for Pope Gregor XIII. and his successor. Influenced by Elsheimer.

4824 *(1594)* ITALIAN MOUNTAIN LANDSCAPE. Signed below in the middle: P. B.

Copper. h. 0.26 m, br. 0.34 m. * Elector's Gallery in Munich. 1912 from the Filial Gallery in Augsburg Nr. 524.

BROUWER

ADRIAEN BROUWER, born 1605/6 in Oudenaerde in Flanders, buried 1. Feb. 1638 at Antwerp. 1625 painted in Amsterdam, later in Haarlem, and since 1631 in Antwerp.

2095 *(881)* TWO PEASANTS SMOKING BY THE FIRE.

Oak. h. 0.21 m, br. 0.19 m. * Düsseldorf Gallery. ♣ De Groot Nr. 119. Bode, A. Brouwer, Berlin 1924, page 63. End of the middle period.

561 *(880)* VILLAGE BARBER'S ROOM.

Oak. h. 0.21 m, br. 0.40 m. * Düsseldorf Gallery. ♣ De Groot Nr. 37, certainly painted before our Nr. 562, according to Bode page 84: Late Haarlem period.

562 *(879)* QUARRELING CARDPLAYERS in a tavern.

Oak. h. 0.33 m, br. 0.49 m. * Düsseldorf Gallery. ♣ According to Houbraken (Edition of 1718) I. 323, 324, painted by Brouwer in Amsterdam, and sold to a Sir Sohier de Vermandois for 100 ducats. Had a companion piece in a "Foot operation" (presented by A. Schlicht). De Groot Nr. 41 B. Bode, page 84: late Haarlem period.

2067 *(887)* SIX PEASANTS SMOKING at an inn table.

Oak. h. 0.35 m, br. 0.26 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 120. Bode, page 84: late Haarlem or early Antwerp period.

2050 *(882)* A SCUFFLE between five peasants.

Oak. h. 0.22 m, br. 0.30 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 173. Bode, page 99: early Antwerp period (good repetition in the Hermitage at Petersburg).

626 *(883)* THE RELISH. (Smoking party of three persons.) Signed above in the corner (left): B.

Oak. h. 0.23 m, br. 0. 20 m. * Elector's Gallery in Munich ♣ Belonging, with the two following pictures to a series of the Five Senses. De Groot Nr. 22. Bode, page 113: early Antwerp period.

629 *(884)* HEARING. (Singer and Violinist.)

Oak. h. 0.24 m, br. 0.20 m. * According to the newer inventory out of the Elector's Gallery in Munich, the picture would be Nr. 38 of the pictures bought by van Ceulen, but in the older inventory cannot be definitely proved. More probably the picture 1751 was in the Düsseldorf Gallery. Gool II. 564. ♣ De Groot Nr. 19.

581 *(885)* FEELING (Village doctor binding a peasant's wounded arm.)

Oak. h. 0.23 m, br. 0.20 m. * Düsseldorf Gallery. ♣ De Groot Nr. 18. Copy in the Czernin Collection in Vienna (Nr. 77).

1212 *(886)* TWO PEASANTS FIGHTING.

Oak. h. 0.15 m, br. 0.20 m. * Zweibrücken Gallery. ♣ De Groot Nr. 174, according to Bode page 86: late Haarlem or early Antwerp period.

861 *(889)* QUARREL between two Peasants.

Oak. h. 0.30 m, br. 0.25 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 175. Bode page 98: early Antwerp period. Old copy in the museum at Amiens. Variation by a pupil 1923 in Berlin art trade.

2108 *(891)* PEASANTS PLAYING CARDS.

Oak. h. 0.20 m, br. 0.34 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 160. Bode page 91: early Antwerp period.

2014 *(892)* THE SLEEPING INNKEEPER.

Copper. h. 0.31 m, br. 0.24 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 65, as our Nr. 2050 early Antwerp period. Bode page 99.

109 *(894)* PEASANT'S QUARTETT.

Oak. h. 0.43 m, br. 0.58 m. * Elector's Gallery in Munich. Perhaps more in agreement with Nr. 38 (than our Nr. 884) of the list of pictures which were bought in 1698 by Gisbert van Ceulen, for Elector Max Emanuel. ♣ De Groot Nr. 80. Bode page 150: Beginning of the late period.

218 *(888)* PEASANTS PLAYING CARDS in a tavern.

Oak. h. 0.33 m, br. 0.43 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 159. Late Work. A similar piece fully signed and dated 1639 in the F. L. James Collection, London (1888), a related picture in Sedelmeyer Catalogue of 100 paintings, 1902 Nr. 1 (0.32 : 0.42).

2063 *(890)* A TAPROOM.

Oak. h. 0.36 m, br. 0.27 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 121. Bode page 155, 156. Late work.

1281 *(896)* LANDLORD AND WIFE sampling the wine.

Oak. h. 0.39 m, br. 0. 52 m. * Düsseldorf Gallery. ♣ De Groot Nr. 123. Late work, probably finished by another artist.

242 *(893)* SOLDIERS PLAYING DICE in a tavern.

Oak. h. 0.35 m, br. 0.46 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 163. Of the master's latest period.

BRUEGHEL

JAN BRUEGHEL THE ELDER, called Sammetbrueghel, born, as the second son of old Pieter Brueghel, in Brussels 1568, died at Antwerp 12. Jan. 1625. Pupil of Piet. Goetkint in Antwerp. Worked in Antwerp since 1596, after several years stay in Italy, often in association with Rubens and Hendrik van Balen.

5171 *(1610)* SYLVAN LANDSCAPE with St. Hieronymus. Signed below: J. Brueghel 1597.

Copper. h. 0.26 m, br. 0.25 m. * Mannheim Gallery. 1912 from the Filial Gallery in Augsburg Nr. 434.

830 *(687)* LANDSCAPE WITH MILL. Signed below (right): Brueghel. 1608.

Oak. h. 0.44 m, br. 0.62 m. * Elector's Gallery in Munich.

827 *(689)* VIEW OF A SEAPORT TOWN. In the foreground (right) Scipio gives back to Allucius, prince of the Celtiberer, his captured bride, and his freedom. Signed left below: Brueghel 1609 Fec. Anversa.

Copper. h. 0.72 m, br. 1.06 m. * Düsseldorf Gallery. The picture was in Amsterdam 1696—1702. Was bought in 1703 by Heinr. von Wiser, Ambassador at the Hague, for Elector Johann Wilhelm from a collector in Zwolle.

4891 *(1600)* LANDINGSTAGE. Signed below left: J. Brueghel 1615.

Copper. h. 0.25 m, br. 0.37 m. * Mannheim Gallery. 1912 from the Filial Gallery in Augsburg Nr. 435.

1877 *(697)* BUSY HIGHWAY. Signed below (right): Brueghel 1619.

Copper. h. 0.23 m, br. 0.34 m. * Elector's Gallery in Munich.

2178 *(698)* FOREST LANDSCAPE with St. Hubertus. Signed below (in the middle): Brueghel 1621.

Copper. h. 0.50 m, br. 0.72 m. * Düsseldorf Gallery.

1895 *(701)* WAY OUT OF A FOREST.

Copper. h. 0.23 m, br. 0.34 m. * Elector's Gallery in Munich.

826 *(702)* VILLAGE PUBLIC HOUSE on a country road.

Copper. h. 0.32 m, br. 0.44 m. * Elector's Gallery in Munich.

528 *(705)* FLORA IN A FLOWERGARDEN.

Oak. h. 0.96 m, br. 147 m. * Mannheim Gallery. ♣ The figures from Rubens' studio.

824 *(1602)* BOUQUET OF FLOWERS.

Oak. h. 1.24 m, br. 0.96 m. * Düsseldorf Gallery. ♣ 1912 from the Gallery in Schleissheim Nr. 990.

BRUEGHEL

PIETER BRUEGHEL THE ELDER, born in the village of Brueghel near Breda about 1520, died in Brussels 5. September 1569. Pupil of Pieter Coeck van Aelst in Antwerp. 1551 elected master in the St. Lucas Guild in Antwerp, 1553 in Rome, worked since 1563 in Brussels.

7057 *(1595)* HEAD OF AN OLD PEASANT WOMAN.

Oak. h. 0.22 m, br. 0.18 m. * 1804 from the castle of Neuburg a. D. 1912 from the German. Museum in Nuremberg Nr. 95. ♣ See R. van Bastelaer, P. Brueghel l'Ancien, Bruxelles 1907, I. 299.

8940 THE FOOL'S PARADISE. Signed below (left) MDLXVII Brueghel.

Oak. h. 0.52 m, br. 0,78 m. * Formerly in the imperial collection in Prague. 1917 bought at the auction R. von Kaufmann in Berlin. ♣ Engraved by Pieter van der Heiden. See M. J. Friedländer Z. f. b. K. N. F. XXX. page 73 and Pieter Brueghel, Berlin 1921, page 98.

BRUEGHEL

PIETER BRUEGHEL THE YOUNGER, eldest son of Pieter Brueghel the Elder, born in Brussels end of 1564, died in Antwerp beginning of 1638, pupil of Gillis van Coninxloo in Antwerp. 1585 elected master in the local Painter's Guild, follower of his father.

822 *(679)* COUNTRY FAIR.

Oak. h. 0.41 m, br. 0.56 m. * Zweibrücken Gallery ♣ Frequent repetitions to be met with after a picture by P. Brueghel the Elder of 1558. See Bastelaer, P. Brueghel, Bruxelles 1911, page 355.

6629 *(1596)* MASSACRE OF THE INNOCENTS.

Oak. h. 1.05 m, br. 1.65 m. * 1912 from the Filial Gallery in Würzburg Nr. 35. ♣ Copy after the original of P. Brueghel the Elder in the Museum at Vienna (Nr. 710).

BRUYN

BARTHOLOMÄUS BRUYN (BRUN), born in Wesel 1493, died in Cologne 1555 Studied at Jan Joest (probably). Documented since 1515 in Cologne. 1549 and 1552 member of the Council of Cologne.

H. G. 94 *(52)* BEARING OF THE CROSS.

Oak. h. 0.73 m, br. 0.57 m. * Boisserée-Collection. ♣ Early work. See Aldenhoven page 312 and Firmenich-Richartz, B. Bruyn und seine Schule. Leipzig 1891, page 112.

ALTAR.

* Boisserée-Collection. Probably from the Karthäuser Church at Cologne. ♣ See E. Firmenich-Richartz, op. cit. s. 112 ff. The same Die Brüder Boisserée. I. 476.

H. G. 89 *(68)* THE CRUCIFIXION with the Virgin, St. John, Magdalene, Peter, Barbara and three donors. Middle piece.

Oak. h. 0.96 m, br. 0.73 m.

H. G. 91 *(69)* A HOLY BISHOP (Lambert Bishop of Tongern?), beneath the donor. Left wing; inner side.

Oak. h. 0.95 m, br. 0.32 m.

H. G. 90 *(70)* ST. AGNES, beneath the donor. Right wing; inner side.

Oak. h. 0.95 m, br. 0.32 m.

H. G. 92 *(71)* EMPEROR HEINRICH THE SAINT. Back sawn off by H. G. 91.

Oak. h. 0.97 m, br. 0.32 m.

H. G. 93 *(72)* ST. HELEN. Back sawn off from H. G. 90.

Oak. h. 0.97 m, br. 0.32 m.

H. G. 95 *(73)* JOH. VON AICH, mayor of Cologne († 1519) and his two sons. Rear side: St. John the Evangelist. Left wing of a Triptych.

Oak. h. 0.87 m, br. 0.27 m. * Boisserée-Collection. ♣ Formed with H. G. 96 (same origin and size) the wings of a Triptych, the centre panel of which is lost.

H. G. 96 *(74)* SIBYLLA REIDT, wife of Joh. von Aich and their four Daughters. Rearside: St. Agnes. Right wing of a Triptych.

H. G. 97 *(90)* PORTRAIT OF A MAN. Half-length.

Oak. h. 0.50 m, br. 0.35 m. Curved top. * Boisserée-Collection.

BUECKELAER

JOACHIM BUECKELAER (BEUCKELAER), born in Antwerp about 1533, died end of 1573, pupil of Pieter Aertsen. Freemaster since 1560.

H. G. 128 *(1446)* THE FISHMONGER. (Supposed portrait of the artist and his wife.) Dated: 1568.

Oak. h. 1.01 m, br. 1.39 m. * Clementinische Sammlung. 1911 from Lustheim Nr. 26. ♣ See Sievers, Jahrbuch der preußischen Kunstsammlungen XXXII. 208.

BURGKMAIR HANS BURGKMAIR THE ELDER, born in Augsburg 1473, died there 1531, pupil of his father Thoman B. 1488, of M. Schongauer in Colmar, 1490 still in Augsburg, in the nineties on a tour in Italy, 1498 elected in the Guild of Painters in Augsburg, worked there.

1027 *(220)* THE PAINTER MARTIN SCHONGAUER. Above (left): Hipsh Martin Schongauer Maler 1453. With the arms of the patrician family Schongauer.

Pine wood. h. 0.30 m, br. 0.22 m. * Bought from the Collection of Graf Fries formerly in von Prauns Collection. ♣ On the back of the picture is a damaged card, with the following inscription, written by Burgkmair himself: Mayster Martin schongawer Maler genent Hipsch / Martin von wegen seiner Kunst geboren zu Colmar. Abe(r) von seinen Öltern ain / augspurger bur(ger). Des Geschlechtz vo Her (?) geporn ze (?) (gest) orben zu Kolma(r) anno 1499/ . . . . . (den) 2te(n) . . . . . Hornungs Dem got genad / . . . . (i)ch sein (?) junge(r) Hans burgkmaier jm jar 1488. In Murr's Description du Cabinet de M. P. de Praun 1797 Nr. 158 uncorrectly cited. The quotation of the year of Schongauer's death is incorrect; he died 2nd Febr. 1491. Burgkmair's copy of an older portrait of Schongauer; hardly painted before 1510 (the last part of the card contains, in no way, the date of the picture's origin, but the quotation about the time of Burgkmair's apprenticeship at Schongauer.) The number of the inscription 1453 can be read distinctly on the picture itself; the same number shows also the old, larger repetition in the Gallery at Siena (Nr. 480). See His-Heusler in Naumann's Archiv 1867, page 129 ff., Wurzbach, M. Schongauer. Wien 1880, page 5 ff. D. Burckhardt, Die Schule M. Schongauers am Oberrhein, Basel 1888, page 70.

ST. JOHN'S ALTAR.

Pine wood. Centre panel: h. 0.42 m, br. 0.95 m. Wing: h. 1.46 m, br. 0.42 m. * Since Elector Maximilian I. in the Gallery at Munich. ♣ Concerning the restoration of the altar, see Gräff M. f. K. IV. 443.

685 *(222a)* ST. JOHN ON PATMOS. Signed on a scroll: Johann Burgkmair Pingebat MDXVIII. Middle-piece.

The patchings by J. G. Fischer since 1911 covered by the frame; the coats of paint removed in 1910. Design (pen drawing) in the museum at Stockholm.

21 *(222b)* ST. ERASMUS. Left wing: Innerside.

1909 from the gallery at Schleissheim Nr. 92.

20 *(222c)* ST. NICHOLAS. Right wing: Innerside.

1909 from the gallery at Schleissheim Nr. 93.

195 *(222d)* ST. JOHN THE BAPTIST. Sawn off outerside of the left wing.

1909 from the Filial Gallery at Burghausen Nr. 19.

120 *(222e)* ST. JOHN THE EVANGELIST. Sawn off outerside of the right wing.

From the Filial Gallery. 1909. In Burghausen Nr. 20.

CRUCIFIXION ALTAR.

Pine wood. Central panel: h. 1.79 m, br. 1.16 m. Wing: h. 1.75 m, br. 0.50 m. * Bought 1809 from the Peutingerchapel of the pulled down Salvator Church in Augsburg; 1910 from the Filial Gallery in Augsburg Nr. 95 to 99.

5329 CHRIST ON THE CROSS with the Virgin, St. John and Magdalene. Signed at the foot of Cross: Joanes Burgkmair pictor Augustan. pingebat. MDXVIII. Left the arms of the Peutinger and the letters D. I. A. P. C. D. E. (later addition). Middlepiece.

5331 THE PENITENT THIEF; beneath Lazarus. Left wing; innerside.

5330 THE UNPENITENT THIEF; beneath Martha. Right wing; innerside.

5371 EMPEROR HEINRICH II. Above the first half of the date of year 15. Sawn off outerside of the left wing.

5372 ST. GEORGE. Above the second half of the date of year ... 19. Sawn off outerside of the right wing.

689 *(225)* ESTHER BEFORE AHASVERUS. Signed on the pillar in the middle: MDXXVIII. Johann Burgkmair pictor Augustanus faciebat.

Pine wood. h. 1.03 m, br. 1.56 m. * Herzogl. Kunstkammer in Munich. Belongs to the series of historical pictures ordered by Wilhelm IV. See Altdorfer Nr. 688.

BURRINI

GIAN, ANTONIO, BURRINI, born at Bologna (?) 25. April 1656, died 1727. Educated under the influence of the works of Tintoretto and Veronese, as well as in Bologna in Pasinelli's School. Worked in Bologna.

5927 ADORATION OF THE SHEPHERDS.

Canvas. h. 0.66 m, br. 0.48 m. * 1912 out of the Residence at Bamberg Nr. 230. Inventory: Tiepolo. A work of the same hand as Burrini in the Pinakothek at Bologna.

CALCAR

JOHANNES STEPHAN (STEPHENS (?) VON CALCAR, named Giovanni da Calcar, born in Calcar (duchy Cleve) about 1499, died at Naples between 1546 and 1550, pupil of Titian, worked in Venice and Naples.

5219 *(1452)* GUITARRE PLAYER.

Canvas. h. 1.12 m, br. 0.84 m. * Elector's Gallery. Munich. 1909 from the Filial Gallery in Augsburg Nr. 306.

CANALETTO

BERNARDO BELOTTO, named CANALETTO, born in Venice 30. Jan. 1720, died in Warsaw, 17. Oct. 1780. Nephew and pupil of Antonio Canale, worked chiefly in Venice, Munich (1745), Dresden (1747—58) and Vienna (1758—60)

H. G. 140 *(1267)* GRAND CANAL in Venice at the present day Academy.

Canvas. h. 0.69 m, br. 0.94 m. * H. G. 137—140 came out of the collection Antonio Canova. ♣ Described till the Catalogue of 1880 as Antonio Canale. Probably early works of Bernardo.

H. G. 137 *(1268)* THE PIAZZETTA and the Riva de' Schiavoni in Venice, from the Sea side.

Canvas. h. 0.69 m, br. 0.94 m. * See remarks on H. G. 140.

H. G. 138 *(1269)* THE RIVA DE' SCHIAVONI, seen from the end of the Grand Canal.

Canvas. h. 0.69 m, br. 0.93 m. * See remarks on H. G. 140.

H. G. 139 *(1270)* GRAND CANAL in Venice with the Mercato d'Erbe.

Canvas. h. 0.69 m, br. 0.94 m. * See remarks on H. G. 140.

CANO

ALONSO CANO, born in Granada 19. March 1601, died there 3. Oct. 1667. Builder, sculptor and painter. Pupil of Juan del Castillo, Francisco Pacheco and Herrera the Elder, as well as of the sculptor Montañez. Worked in Sevilla and Madrid.

993 *(1301)* THE VISION OF ST. ANTHONY.

Canvas. h. 1.60 m, br. 1.09 m. * 1815 bought from the collection of the empress Josephine at Malmaison.

CARIANI

GIOVANNI BUSI, named CARIANI, born in Venice (?) about 1485—90, supposed to have died there after 1447. Pupil of Giovanni Bellini, Palma vecchio and Giorgione. Worked in Bergamo and Venice.

9210 MADONNA AND CHILD, little St. John and Anthony Abbas in a Landscape.

Canvas. h. 1.63 m, br. 1.98 m. * Bought 1923 in the Munich art trade. Formerly in the Collection of Lord Taunton as Titian. ♣ Supposed late work of the artist, but the attribution to Cariani is not fully assured.

CARON

ANTOINE CARON, born in Beauvais about 1515, died 1593. Court Painter to Heinrich II. and of Catharina von Medici.

1430 *(1316)* PRINCESS SIBYLLE OF JÜLICH-CLEVE (1557—1628). Signed top (right): A. C. Ao. 1577.

Oak. h. 0.42 m, br. 0.34 m. * 1804 from the castle of Neuburg a. D. 1881 from the Gallery at Schleissheim. ♣ See Glück, Z. f. b. K. N. F. XI. 18.

CARREÑO DON JUAN CARREÑO DE MIRANDA, born in Aviléz in Asturias 25.March 1614, died at Madrid in Sept. 1685, pupil of Pedro de las Cuevas and of Bartolomé Roman at Madrid. Worked in Madrid (since 1623; since 1671 a Court Painter of Charles II.) and Toledo.

146 *(1702)* DONNA MARIA ANNA DE AUSTRIA, second wife of Philipp IV. of Spain, as a widow in the costume of an abbess.

Canvas. h. 1.82 m, br. 1.32 m. * Elector's Gallery in Munich. ♣ Probably one of the last works of Carreño.

CASTIGLIONE GIOV. BENEDETTO CASTIGLIONE, named IL GRECHETTO, born in Genoa 1616, died at Mantua 1670, pupil of G. B. Paggi and Giov. Andr. Deferrari. Influenced by van Dyck. Worked in Genoa, Rome, Naples, Venice, Parma and in Mantua as Court Painter.

454 *(1250)* DROMEDARY led by a young Moor.

Canvas. h. 1.65 m, br. 2.38 m. * Elector's Gallery in Munich.

998 *(1251)* DOMESTIC ANIMALS grouped with Utensils.

Canvas. h. 1.66 m, br. 2.65 m. * Origin as Nr. 454.

CASTILLO ANTONIO DEL CASTILLO Y SAAVEDRA, born at Córdoba 10. July 1616, died there 2. Feb. 1668, pupil of his father Augustin, in Sevilla further educated under the influence of Zurbaran and the works of Ribera.

257 *(1279)* THE VIRGIN AND ST. JOHN returning home from Christ's Grave.

Canvas. h. 1.93 m, br. 1.26 m. * Bought in Paris, as a work by Zurbaran, for crown prince Ludwig in 1815. ♣ Formerly attributed to Francisco de Ribalta.

CATALAN-NEAPOLITAN SCHOOL ABOUT 1500.

TWO ALTARWINGS.

Poplar wood. Each h. 1.71 m, br. 0.78 m. * Purchased in Naples 1832 by Ludwig I. ♣ According to Voll, Münchener Jahrb. 1907, I. 42, 43, South of France in character. Probably painted by a catalan artist in Naples.

H. G. 426 *(1027)* ST. AMBROSE.

H. G. 427 *(1028)* ST. LOUIS, Bishop of Toulouse.

CAVALLINO

BERNARDO CAVALLINO, born at Naples 10. December 1622, died there 1654. According to De Dominici pupil of Andrea Vaccaro and Massimo Stanzoni, but also influenced by Ribera, Velazquez and van Dyck.

960 ERMINIA WITH THE COUNTRY-PEOPLE.

Canvas on wood, round. Diameter 0,50 m. * Mannheim Gallery. ♣ Companion picture to Nr. 964. 1925 from the Schleissheim Gallery, where it was formerly attributed to Dom. Fetti. See F. Hermanin, Monatshefte 1911, VI. 183.

964 ERMINIA AND THE WOUNDED TANCRED.

Companion piece to Nr. 960, same size and origin.

CEREZO

MATEO CEREZO the Younger; born in Burgos 1635, died at Madrid 1685, son of the same-named painter, pupil of D. Juan Carreño in Madrid. Worked in Burgos, Valladolid and chiefly in Madrid.

959 *(1311)* ST. HIERONYMUS.

Canvas. h. 1.08 m, br. 1.24 m. * Mannheim Gallery. ♣ Formerly attributed to J. Antolinez. See A. L. Mayer, Thieme Becker K. L. VI. 294.

CESARE

CESARE DA SESTO (?), born at Sesto Calende 1477, died after 1523. Follower of Leonardo da Vinci, later under Raffael's influence in Rome.

2278 *(1048)* VIRGIN AND CHILD.

Wood. h. 1.24 m, br. 1.04 m. * Bought 1808 in Rome. Lermolieff, page 120.

CEULEN

CORNELIS JANSSENS (JANSON) VAN CEULEN, born in London 14. Oct. 1593, died a Amsterdam, or Utrecht about 1664. 1618—43 under the influence of van Dyck; worked in England, later in Holland, at Middelburg, Hague, Utrecht and chiefly in Amsterdam.

124 *(318)* ADRIAN DE MONTESQUION MONTLUC, Count of Carmain, Prince of Chabanais.

Wood. h. 0.65 m, br. 0.56 m. * Düsseldorf Gallery. ♣ Formerly considered to be Dutch about 1640.

CHAMPAIGNE

PHILIPPE DE CHAMPAIGNE, born at Brussels 26. May 1602, died in Paris 12. Aug. 1674, pupil of Jean Bouillon, of Michel Bourdeaux and of Jacques Fouquières. Worked in Paris since 1621, where he painted with G. Lallemand, influenced, from time to time, by Poussin. One of the founders of Michel Bourdeaux's Academy.

165 *(1430)* HENRI DE LA TOUR D'AUVERGNE, Vicomte de Turenne (1611—75). (?)

Oak. h. 0.78 m, br. 0.64 m. * Bought from the estate of King Max I. ♣ A similar portrait in the Museum at Besançon (Nr. 65).

CHARDIN

JEAN BAPTISTE SIMÉON CHARDIN, born in Paris 2. Nov. 1699, died there 6. Dez. 1779, pupil of N. N. Coypel, worked in Paris.

1090 *(1367)* WOMAN CLEANING CARROTS. Signed below (right): Chardin.

Canvas. h. 0.46 m, br. 0.37 m. * Zweibrücken Gallery. ♣ Slightly altered replica of the picture in possession of Emperor Wilhelm II. (dated 1738). A further repetition (to left) in the Liechtenstein Gallery in Vienna (Nr. 558), another in the David Weill collection, Paris. Illustration L'amour de l'art VI. (1925) page I.

CIGNANI

CARLO CIGNANI, born in Bologna 15. May 1628, died at Forli 6. Sept. 1719, pupil of Gio. B. Cairo, then till 1660 assistant of Fr. Albani, further educated by the study of the works of Correggio and of Carracci. Worked in Rome, Bologna, Parma and Forli (1686—1700). First principal of the Accademia Clementina founded 1709 at Bologna.

948 *(1261)* JUPITER AS A CHILD, nourished by the Goat Amalthea.

Canvas. h. 0.55 m, br. 2.20 m. * Düsseldorf Gallery. ♣ Already mentioned, in a letter of the Elector Johann Wilhelm von der Pfalz, of 28. Jan. 1702 (Pascoli Vite de' pittori . . . . . moderni, Roma, 1730 I. 165), probably first delivered in 1714 (Letter of 20. Jan. 1715: Pascoli I. 167 ff.).

CIMA

GIOVANNI BATTISTA CIMA DA CONEGLIANO, born in Conegliano in the district of Treviso about 1459, buried 3. Sept. 1517, or 1518. Probably a pupil of Bartolomeo Montagna in Vicenza, later in Venice under the influence of Giovanni Bellini. Worked in Friaul and Venice.

992 *(1033)* THE VIRGIN WITH CHILD, St. Mary Magdalene and Hieronymus. Signed below on the parapet: Joannis Baptistae Coneglanensis Opus.

Lime-wood. h. 0.80 m, br. 1.23 m. * Formerly in the Manin collection in Venice. Purchased in Paris 1815 from the collection of empress Josephine at Malmaison. ♣ Painted about 1496. See Cr. and Cav. V. 256; Botteon-Aliprandi, Ricerche intorno alla vita ed alle opere di G. B. Cima, 1893, page 115 Nr. 17—12; R. Burckhardt, Cima, Leipzig 1895, page 116.

CLAESZ

PIETER CLAESZ, born in Steinfurt in Westfalen 1597/98, buried at Haarlem 1. Oct. 1661, father of Claes Pietersz. Berchem; worked in Haarlem since 1617.

982 *(1453)* STILL-LIFE. Signed on the margin: P. C. 1636.

Oak. h. 0.61 m, br. 0.52 m. * Zweibrücken Gallery. 1911 from the Gallery in Schleissheim Nr. 922.

157 *(974)* STILL-LIFE.

Oak. h. 0.56 m, br. 0.86 m. * Purchased 1792 by Elector Karl Theodor from de Vigneux. In the Residence in 1799 Nr. 775 as Gabron. ♣ By M. Rooses, Geschichte der Antwerpener Malerschule, page 427, attributed to the Isaak Wigans, by Bode, Studien, page 226, 616, to the monogramist C. P. (Pieter Claesz); also by Martin (orally). Till 1913 considered as a Gabron. The Still-Life of Gabron, in the Braunschweig Museum (Nr. 144) with the date 1652 and signature shows another hand.

CLEVE JOOS VAN CLEVE THE ELDER, named according to the following altarpiece: Master of the Death of the Virgin, ascribed formerly to the Cologne School. Lately identified with Joos van der Beke, named van Cleve, who became in 1511 master at Antwerp, visited Italy and in 1540 died in Antwerp.

TRYPTIC.

Boisserée-Collection. Originally from St. Maria in the Kapitol in Cologne, where it was presented by the Families Hakeney, Salm, Merlo and Hardenrath upon the altar of the so-called Toxal. ♣ Probably painted about 1520. According to Baldass, Joos van Cleve, Vienna 1925, page 23 painted shortly before 1523. A smaller conception of the altar, executed some years before, (1515) in the Wallraf-Richartz-Museum in Cologne (Nr. 442). See Firmenich-Richartz, Die Brüder Boisserée I. 475, Aldenhoven, page 309. See Voll, Gemäldestudien, München, page 68. Fr. Winkler, die altniederländische Malerei, Berlin 1924, page 250.

H. G. 150 DEATH OF THE VIRGIN. Central picture.
Oak. h. 1.32 m, br. 1.54 m.

H. G. 151 ST. GEORGE AND NICASIUS, with the Chapters Nicasius († 1518) and Georg Hackeney († between 1523 and 1527). Arms on the prayerdesk and in the left corner. Rear side (Grisaille): St. Christopher and Anna Selbdritt. Above (left) same arms. Left wing.
Oak. h. 1.32 m, br. 0.74 m.

H. G. 152 ST. CHRISTINA AND ST. GUDULA, with the wives of the donors: Christian, widow of the mayor Johann von Merlo and their daughter Sibylla. Arms on prayer desk and in the (right) corner (Wallraf's arms). Rear side (Grisaille): St. Sebastian and St. Roch. Above (left) the arms. Right wing.
Oak. h. 1.32 m, br. 0.74 m.

H. G. 153 *(1454)* PORTRAIT OF A LADY.

Oak. h. 0.54 m, br. 0.39 m. * Wallerstein-Collection. 1911 from the German. Museum in Nuremberg Nr. 41.

CLEVE JOOS VAN CLEVE THE YOUNGER, (?) probably born in Antwerp between 1510 and 1520, died insane in London about 1554. Worked chiefly at French and English Courts.

739 *(660)* MALE PORTRAIT.

Oak. h. 0.77 m, br. 0.58 m, shortened below and at the sides. * Elector's Gallery in Munich. Purchased under Karl Theodor. ♣ Formerly considered to be a work of Holbein the Younger; according to a Dutch inscription attached to the back erroneously considered to be a portrait of Martin Luther. See C. Justi, Jb. d. pr. Kstsl. XVI. page 13. According a M. J. Friedländer, Berlin Gallery W. page 36, a characteristic work of the "Pseudocleef". Probably more dutch about 1530 (compare the portraits of Dirck Jacobsz); by the same hand the portrait of the Bromberg collection, Hamburg. According to Hulin and Fr. Winkler: Cornelius van Clef.

CLOUET FRANÇOIS CLOUET, born in Tours before 1522, died at Paris 22. Sept. 1572, son and pupil of Jean Clouet ("maistre Jehannet"), since 1541 Court Painter and valet de chambre at François I., later Henry II. and Charles IX.

1489 *(1315)* DUCHESS CLAUDIA, Daughter of Henry II. of France, wife of duke Charles II. of Lorraine (1545—1608). Above (in ground) the inscription: Claudia Henrici II., Regis Gallae (sic) Filia, Caroli II. (I.). Lotharingiae Ducis Coniux 1569.

Oak. h. 0.32 m, br. 0.24 m. * Elector's Gallery, Munich.

CLOUET (?) JEHAN CLOUET, named JEHANNET, born probably in the Netherlands, died about 1540 in Paris, since 1516 in the service of François I.

H. G. 157 *(1314)* PORTRAIT OF A YOUNG MAN.

Wood. h. 0.33 m, br. 0.25 m. * Boisserée-Collection. ♣ Perhaps an early work of François Clouet.

COELLO CLAUDIO COELLO, born 2nd March 1642 at Madrid, died there 20nd April 1693, pupil of Franc. Rizi, worked in Madrid, Toledo, Escorial and Zaragoza.

471 *(1309)* ST. PETER OF ALCANTARA.

Canvas. h. 2.35 m, br. 2.00 m. * From the Convent of the shoeless Carmelites in Madrid. Purchased 1807/08 from the painter Le Brun. 1815 from Malmaison into the royal state collection.

COLLAERT JOHANNES COLLAERT, born in Amsterdam 1621 or 1622, last mentioned 20. July 1648. Italian journey. Worked in Amsterdam.

967 *(942)* MOUNTAIN LANDSCAPE. Signed J. Collaert.

Oak. h. 0.46 m, br. 0.63 m. * Zweibrücken Gallery. ♣ Whether the picture can perhaps be ascribed to another painter, of the same name, born 1624/25 in Heusden, as Wurzbach (Lex.) and E. W. Moes (at Thieme-Becker K. L.) believe, cannot be definitively decided.

COLOGNE SCHOOL ABOUT 1410.

H. G. 459 ST. PAUL; on the base the coat-of-arms of Detmar Berswordt of Dortmund. On the back: St. Louis; on the shield the coat-of-arms of Hildburgis, wife of Detmar Berswordt (since 1408), Daughter of Count Heinrich von Dortmund.

Oak. h. 0.53 m, br. 0.19 m. * Boisserée Collection. ♣ Personal particulars funished by Archivrat Dr. W. Baumeister in Cologne.

COLOGNE SCHOOL ABOUT 1500.

H. G. 452 *(124)* LEGEND OF ST. ANTHONY, AND PAUL EREMITE.

Oak. h. 2.00 m, br. 3.00 m. * Boisserée-Collection. From the Antoniter-Kirche at Cologne. ♣ Firmenich-Richartz, Die Brüder Boisserée I, 470. In near relation to the master of the guild, but by another hand.

COSIMO see PIERO.

COTER COLIN DE COTER, born in Brussels after the middle of the 15th Century. 1493 mentioned in the Antwerp Guild lists. His signed altar work in the Louvre was painted, according to the inscription, in Brussels.

LAST JUDGEMENT. Two fragment pieces.

Oak. each h. 1.32 m, br. 0.58 m. * Boisserée Collection. 1909 from the Gallery at Schleissheim Nr. 163 and 164. ♣ Belonging to a representation of the Last Judgement from an altar in St. Alban at Cologne, from which further fragments: Archangel Michael in the Virnich collection in Bonn and the half-figures "Profligates" in the collection of Herr Otto Giess in Cologne. Compare: M. J. Friedländer, Jahrbuch der preuss. Kunstsammlung. XXXI. 245. Otto Fischer, supplement to Münchener Allgemeine Zeitung 1906, Nr. 139; Firmenich-Richartz, Die Brüder Boisserée. I. 467.

H. G. 163 *(1455)* ST. JOHN THE BAPTIST with Apostles.

H. G. 164 *(1456)* ST. PETER CONDUCTING SOULS.

COYPEL CHARLES ANTOINE COYPEL, born 11. July 1694 at Paris, died there 14. June 1752. Son and pupil of Antoine Coypel.

1168 HERCULES AND OMPHALE. Signed (right) below: C. Coypel 1731.

Canvas. h. 1.79 m, br. 1.33 m. * Zweibrücken Gallery, 1925 from the Schleissheim Gallery (Nr. 3753). ♣ According to Mannlich, Louis XV. and Mde. Pompadour are represented as Hercules and Omphale.

CRAESBEECK

JOOS VAN CRAESBEECK, born at Neerlinter near Thienen in Brabant before 1608, died before 1661 at Brussels, influenced by Brouwer. Worked in Antwerp and Brussels (since 1631).

2004 *(897)* COUNTRY INN. Signed (right) on the barrel: C.B.

Oak. h. 0.48 m, br. 0.41 m. * Zweibrücken Gallery.

CRANACH

LUCAS MALER, called CRANACH THE ELDER, born at Kronach in Oberfranken in Oct. 1472, died in Weimar 16. Oct. 1553. Pupil of his father. After several years stay in Austria, since 1505 Court Painter to the Elector's of Saxony in Wittenberg; 1508 in the Netherlands; 1537 and 1540 Mayor of Wittenberg. We are indebted to Stadtbaurat H. Werner in Kronach for his archiv investigations and discovery of the family name of Cranach.

1416 *(1457)* CHRIST ON THE CROSS. Beneath the date 1503.

Beech wood. h. 1.38 m, br. 0.99 m. * Suppression of the convents 1803, propably from the convent of the Carmelites in Munich. 1909 from the Gallery in Schleissheim Nr. 181. ♣ Ascribed to M. Grünewald by A. Bayersdorfer (Kat. Schl. 1885 Nr. 184). As "not quite remote from the Cranach School" remarked by F. Niedermayer 1884: Rep. VII. 251. Attributed at first to Cranach, without reservation, by Franz Rieffel 1895 (Rep. XVII. 424—428); of the same opinion Wilh. Schmidt Rep. XIX. 287 and Flechsig, Cranachstudien I, Leipzig 1900, page 73. Compare also Dörnhöffer, Jahrb. d. k. k. Zentralkomm. II (1904) page 2.

720 *(277)* ADAM AND EVE.

Lime wood. h. 0.47 m, br. 0.35 m. * From the estate of King Max I. ♣ According to Flechsig op. cit. page 93 ff. about 1516; it is however reckoned to be an early work, about 1507—9.

H. G. 166 *(297)* ST. ANNA, VIRGIN AND INFANT CHRIST.

Lime wood. h. 0.61 m, br. 0.40 m. * Boisserée-Collection. ♣ Flechsig, op. cit. page 93 estimates the picture somewhat to late — about 1516; it is, taking into account the style, to be estimated about 1507—09.

695 *(280)* CHRIST ON THE CROSS. Signed with the snake with standing wings at the foot of the tree of the Cross.

Beech wood. h. 0.52 m, br. 0.30 m. * 1804 from the convent at Tegernsee (?). ♣ Painted about 1515.

9363 GEILER VON KAISERSBERG, cathedral preacher in Strassburg (1445—1510).

Wood. h. 0.30 m, br. 0.23 m. * Purchased 1926. ♣ Painted about 1521. The identification of the personality here represented was made judjing from the well-known woodcut portraits of Geiler.

691 *(271)* LUCRETIA. Signed (left) below with the snake with standing wings.

Lime wood. h. 1.94 m, br. 0.75 m. ♣ Elector's Gallery in Munich; probably bought in 1608 by Maximilian I. from his brother Ferdinand, Coadjutor of Cologne. (Report of Dr. W. Bayersdorfer.) ♣ Since 1919 freed from the repaintings of the beginning of the 17th century. The figure was draped, the position of the hand with the dagger altered. Snake and date 1524 on the dagger proved to be false, however the date 1524, of the picture, is substandiated by the style. According to Flechsig op. cit. page 248 by Hans Cranach.

H. G. 169 *(273)* PORTRAIT OF H. MELBER. Signed (left) above with the snake with standing wings and 1526. Above the letters H. M. On the ring of the coat-of-arms of the Nuremberg family Melber.

Pine wood. h. 0.60 m, br. 0.40 m. * Wallerstein collection. 1911 from the Gallery at Schleissheim Nr. 183. ♣ Flechsig op. cit. page 253.

H. G. 167 *(273)* LOTH AND HIS DAUGHTERS. On the tree trunk (left) the snake with standing wings and 1529.

Beech wood. h. 0.56 m, br. 0.37 m. * Boisserée Collection.

3819 *(1460)* CARDINAL ALBRECHT VON BRANDENBURG (1490—1545), kneeling before the crucified.

Pine wood. h. 1.58 m, br. 1.12 m. * From the Stiftskirche at Aschaffenburg. 1911 from the Filial Gallery in Augsburg Nr. 163. ♣ According to Flechsig op. cit. page 168, who attributes the picture to Hans Cranach, correctly between 1525 and 1530. According to M. J. Friedländer (Döring and Voss, Meisterwerke der Kunst aus Sachsen und Thüringen, Magdeburg o. J., page 15) the picture is, essencially, an authentic work of Cranach the Elder, about 1520.

1023 *(270)* THE VIRGIN AND CHILD. Signed below on the left margin with the snake with standing wings.

Beech wood. h. 0.60 m, br. 0.42 m. * Presented to the collection in 1824 by King Max I. On a card, at the back of the picture, is the following inscription: "1550. Dises Maria bildt ist Herrn Raymund Fuggers Seelig und im Schloss Kirchberg gewesen, welliches Herr Octavian Secund Fugger Ao. 1589 alls im (ihm) Kirchberg durch die brüederlich theilhung zuegefallen zue sich genommen. Ist sonst von Lucas Kram von Wittenberg dem trefflichen maler gemacht worden ao. 1512." ♣ According to Flechsig, op. cit. page 87, with whom we have the same opinion, from the end of the twenties.

4557 *(1608)* ABRAHAM'S SACRIFICE. Signed with the snake with standing wings and 1530.

Lime wood. h. 0.82 m, br. 1.17 m. * Elector's Gallery in Munich. 1912 from the Filial Gallery in Augsburg Nr. 158.

4558 *(1609)* THE FALL OF PHARAO. Signed with the snake with standing wings and 1530.

Lime wood. h. 0.82 m, br. 1.17 m. * Elector's Gallery in Munich. From the Filial Gallery at Augsburg Nr. 159.

16 *(275)* MOSES WITH AARON and two Prophets. Right, on a tree trunk the snake with standing wings and 1532.

Beech wood. h. 0.26 m, br. 0.15 m. The upper corners bevelled off. * Zweibrücken Gallery. ♣ Fragment of one of Cranach's often painted allegories, of the Fall and Salvation of Mankind. The skeleton arm, visible in the left of the picture, belongs to the group of Death and the Devil, who drive Adam into the bottomless pit.

1418 *(1610)* LUCRETIA. Signed (left) below with the snake with standing wings.

Linden wood. h. 0.91 m, br. 0.58 m. * Bought in 1816 by King Max I. 1913 from the Gallery at Schleissheim Nr. 187. ♣ Painted between 1530—37.

H. G. 168 *(1458)* DUKE GEORGE THE BEARDED OF SAXONY (born 1471, reigned. 1500—1539). Signed (left) over the shoulder with the snake with closed wings.

Beech wood. h. 0.44 m, br. 0.33 m. Right, left, and below cut. * Painted between 1535 and 1539. Boisserée-Collection. 1911 from the Gallery at Schleissheim Nr. 188. ♣ Smaller, less important replica (with hands) at the auction L. Knaus, Berlin (Lepke) 1917. See Flechsig op. cit. page 275.

CRANACH LUCAS CRANACH THE YOUNGER, son and pupil of the aforesaid, born in Wittenberg 1515, died at Weimar 1586.

8514 *(1461)* ELECTOR JOACHIM I. OF BRANDENBURG (born 1484, reigned 1499 till 1535). Signed (right) above: Joachimus I., Churfürst zu Brandenburg. Ao. Aetat: 45. Ao. D.: 1529. Left the snake with closed wings.

Beech wood. h. 0.63 m, br. 0.41 m. * From the state library at Bayreuth; 1911 from the Filial gallery Erlangen. ♣ Free repetition by the younger Lucas Cranach after the father's picture of 1529, now in the Schloss at Berlin. Compare; Flechsig op. cit. page 273 an M. J. Friedländer in Döring and Voss op. cit. page 15, and in Paul Seidel, Gemälde alter Meister im Besitz Sr. Maj. d. Deutschen Kaisers, Berlin o. J., page 54.

5465 *(1462)* VENUS AND CUPID.

Lime wood. h. 1.96 m, br. 0.89 m. * 1812 from the Schloss at Bayreuth, 1910 from the Gallery at Schleissheim Nr. 194.

CREDI LORENZO DI CREDI, born in Florence 1457, died there 12. Jan. 1537; first as goldsmith pupil of his father Andrea, then of Andrea del Verrocchio, under the influence of his fellow pupil Leonardo da Vinci. Worked in Florence and Pistoja.

7820 *(1016a)* THE VIRGIN AND CHILD and angel.

Poplar wood, top of picture round. h. 0.71 m, br. 0.48 m. * Bought 1891 in Florence. ♣ Early work of the master from the studio of his teacher Verrocchio, whose drawing for the head of the Madonna is in the Malcolm Collection in the British Museum, London. Voll, Führer, page 212 does not consider this picture to be authentic, with regard to the charming netherland landscape.

H. G. 191 *(1017)* BIRTH OF CHRIST.

Poplar wood. round, 0.98 m in diameter. * Purchased by Metzger in Florence between 1814 and 1816. ♣ Cr. u. Cav. IV. 430. Lermolieff page 130—131 says, perhaps rightly, the picture is by a pupil of the master Tommaso, see Lermolieff, Borghese page 114, 115. Replica in the contrary sense, after Lorenzo di Credi's picture in Florence. Uffizi (Nr. 1287).

CUIJP AELBERT CUIJP, born in Dordrecht end of Oct. 1620, died there 7. Nov. 1691, pupil of his father Jacob Gerritsz. Cuijp, further educated under the influence of van Goijen and of Dirck van Hoogstraten.

879 *(474)* THE OFFICER WITH THE WHITE HORSE.

Oak. h. 0.28 m, br. 0.38 m. * Zweibrücken Gallery. ♣ De Groot Nr. 558, similar picture, only a little larger, in London, Apsley House. According to Schmid-Degener by A. Calraet.

1214 *(475)* FLAT LANDSCAPE.

Oak. h. 0.29 m, br. 0.44 m. * Elector's Gallery in Munich. ♣ Early work. De Groot Nr. 700.

CUIJP BENJAMIN GERRITSZ. CUIJP, christened in Dordrecht December 1612, died there 28. Aug. 1652, pupil of Jac. G. Cuijp, whose brother he probably was. Educated himself under Rembrandts influence.

1942 *(1463)* SERVANT WITH A HORSE.

Oak. h. 0.35 m, br. 0.43 m. * Zweibrücken Gallery. 1911 from the Gallery at Schleissheim Nr. 896.

DANUBIAN SCHOOL MASTER OF THE DANUBIAN SCHOOL. From beginning of the 16th century.

1443 *(1613)* MARTYRDOM OF ST. QUIRINUS.

Lime wood. h. 0.52 m, br. 0.35 m. * Elector's Gallery in Munich. 1913 from the Gallery in Schleissheim Nr. 134. ♣ A companion picture (St. Quirinus before the Tribunal) was in the possession of Henry Tode. See Voss, Ursprung des Donaustils, page 135. Formerly attributed to Wolf Huber.

DANUBIAN SCHOOL MASTER OF THE DANUBIAN SCHOOL, about 1530.

L. 3 *(1542)* THE MAN OF SUFFERING, with instruments of torture. Beneath (left) the kneeling chapter, beneath (right) his coat-of-arms.

Pine wood. h. 1.36 m, br. 0.93 m. * From cloister Oberaltaich at Straubing in 1803. Till 1908 in the university of Munich. ♣ Formerly attributed to the Regensburg School, later to Wolf Huber. Independent master, from whose hand, in Nuremberg (German. Museum) and Stuttgart (Gallery) each an Apostle martyrdom is preserved. See Buchner "der Meister des Oberaltaicher Schmerzensmanns", Z. f. b. K. 1925/26 (LIX) page 19.

DAVID GERARD DAVID, born at Ouwater between 1450—1460, died in Bruges 13. August 1523. Probably came to Bruges 1483, where he, as a freemaster, was registered in the guild. 1515 in Antwerp, but proved to be again in Bruges from 1521. Originated of the dutch school, educated under the influence of Hans Memlinc and Hugo van der Goes.

715 *(118)* ADORATION OF THE KINGS.

Oak. h. 1.23 m, br. 1.66 m. * 1818 bought by Count von Rechberg, who purchased the picture out of the Yben Collection in Paris 1815. ♣ Goes back to a lost picture by Hugo van der Goes; compare Friedländer, Jahrb. d. preuss. Kstsammlg. XXV. 114. A lesser repetition in the Kaiser Friedrich-Museum at Berlin (Nr. 546). Bodenhausen, Gerard David. Munich 1905, page 117, Nr. 14. Friedländer: von Eyck bis Brueghel, page 67. Voll, Altniederl. Malerei, page 314: David's studio about 1500. See also Winkler, Monatsh. für Kunstw. 1913, 271 ff.; a later copy with different rendering 1925 in London art trade.

DAVID SCHOOL OF GERARD DAVID.

1409 *(117)* THE VIRGIN AND CHILD, and six female Saints.

Oak. h. 0.61 m, br. 0.56 m. * Elector's Gallery in Munich. ♣ Bodenhausen, page 154 Nr. 25c: Repetition from the Isenbrant School after a lost original by G. David. A freely treated replica in the Accademia San Luca in Rome (Nr. 57), another at Count Arco-Valley in Munich, and at Freiherr von Heyl in Darmstadt. The saint, with the book (left), is missing in the remaining repetitions and seems to have been inserted independantly in our picture, by the artist. Hulin and Bodenhausen do not see in this picture a marriage of St. Catharine but the representation of the Beata virgo inter virgines.

DESPORTES ALEX. FRANÇOIS DESPORTES, born in Champigneul (Champagne) 24. Febr. 1661, died at Paris 15. April 1743, pupil of the Flemish animal painter Nicasius in Paris. Worked principally in Paris, temporarily in Poland (1695—96) and London (1713).

1322 *(1363)* STILL-LIFE WITH THE DOG.

Canvas. h. 0.73 m, br. 0.92 m. * Zweibrücken Gallery.

1323 *(1364)* STILL-LIFE WITH THE CAT. Signed left: Desportes.

Canvas. h. 0.73 m, br. 0.92 m. * Zweibrücken Gallery.

DIERICKX ADRIAEN see RODRIGUEZ.

DIETRICH CHRISTIAN WILHELM ERNST DIETRICH, called DIETRICY, born in Weimar 30. Oct. 1712, died at Dresden 23. April 1774. Pupil of his father Georg D. and A. Thiele in Dresden. Travelled for study 1743 in Italy. Worked in Dresden.

9119 PORTRAIT OF A LADY WITH BOY. Signed (right) below on the stone parapet: Dietricy 1755.

Canvas. h. 0.50 m, br. 0.41 m. * 1923 received as a gift from Messrs. A. S. Drey in Munich.

DOMENICHINO

DOMENICO ZAMPIERI, called DOMENICHINO, born at Bologna 21. Oct. 1581, died in Naples 16. April 1641; pupil of Denis Calvaert and of Carracci. Worked in Bologna, Rome (1602—17, 1621—30) and Naples (1630—41).

466 *(1178)* SUSANNA IN THE BATH.

Canvas. h. 2.63 m, br. 3.29 m. * Düsseldorf Gallery. 1919 from the Schleissheim Gallery. ♣ According to H. Voss (Thieme-Becker K. L.) the picture is mentioned by Bellori, as that painted for Mons. G. B. Agucchia.

DOU

GERARD DOU, born at Leyden 7. April 1613, buried there 9. Febr. 1675; pupil of the engraver Bart. Dolendo, of the glasspainter P. Gouwenhorn and (1628 to 1631) of Rembrandt. Worked in Leyden.

585 *(394)* THE "MARKET QUACK" (The artist looking on out of a window). Signed (right) below on a stone threshold: G. Dou 1652, on the document once more the name, a third complete signature upon the mortar.

Wood. h. 1.12 m, br. 0.83 m. Rounded off above. * Düsseldorf Gallery. Gool II. 538. ♣ De Groot Nr. 68.

416 *(394)* SELFPORTRAIT. Signed on the table top and (on the right) on the plinth of the corner pillar: G. Dov and G. Dov 1663 Aet. 50.

Oak. h. 0.54 m, br. 0.40 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 274. The pictures were already in the master's studio in November 1662. (K. Madsen in Bulletin mitgegeven door den Nederl. Oudheidkundigen Bond 1907, page 228). See Martin, G. Dou, Klassiker der Kunst, 1913, page 180.

590 *(398)* THE HERRING SELLER. Signed on the bench: G. Dov 1667.

Oak. h. 0.31 m, br. 0.24 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 122.

588 *(403)* SPINNER SAYING GRACE. Signed on the spinningwheel: G. Dov.

Oak. h. 0.75 m, br. 0.85 m. * Düsseldorf Gallery. ♣ De Groot Nr. 103. About 1645.

DOUFFET

GERARD DOUFFET (DOUFFEET), born at Liège 6. Aug. 1594, died there 1660, pupil of Jan Taulier in Liège and probably from 1612 of Rubens, educated himself further from 1614—22 in Rome and Venice, worked in Brussels principally.

573 *(876)* RED-BEARDED MAN IN BLACK. Signed above (left): Aetatis suae 53. 1624. Over this: Arms.

Canvas. h. 1.07 m, br. 0.76 m. * Düsseldorf Gallery.

1014 *(877)* MALE PORTRAIT.

Canvas. h. 0.86 m, br. 0.66 m. * Düsseldorf Gallery.

DU JARDIN KAREL DU JARDIN, born in Amsterdam 1622, died at Venice 20. Nov. 1678, pupil of N. Berchem and influenced by Paul Potter. Worked in Amsterdam, since 1656 in the Hague, where he became a member of the new painter's guild in 1658. 1659 to 73 again in Amsterdam. Travelled in Italy, France (1650) and again in Italy (since 1674).

291 *(478)* THE SICK GOAT. Signed below (right): K. Jardin. fec.

Canvas. h. 0.84 m, br. 0.73 m. Auction N. Doekscheer, Amsterdam 9. Sept. 1789 Nr. 20. (fl. 296 to Leyche.) * Mannheim Gallery.

DÜNWEGGE VIKTOR AND HEINRICH DÜNWEGGE, according to the Chronicum Dominicarum Tremonensium 1521. Creater of the high altar for the Dominican's- now probation Church at Dortmund in Westphalia. Worked end of the 15th and beginning of 16th century.

H. G. 223 *(63)* THE CRUCIFIXION OF CHRIST.

Oak. h. 1.32 m, br. 1.68 m. * Boisserée-Collection. ♣ Attribution by Eisenmann and Scheibler. Aldenhoven, page 418 points out derivations from the works of the master of the Life of the Virgin and of the holy kinsfolk. According to F. Koch (Thieme-Becker K. L. X., 58) by the "Jüngere Dünwegge". — Centre painting of an altar. Right wing with "Lamentation over Christ" in the German. Museum Nr. 36. Left wing with "Christ before Pilatus" (on the outer side six Apostles with the donor Gerhard von Wesel (mayor of Cologne 1494—1507) and his wife) 1902 at Vicomte de Ruffo-Bonneval in Brussels. See Firmenich-Richartz, Die Brüder Boisserée I, 466, 467.

DÜRER ALBRECHT DÜRER, born in Nuremberg 21. May 1471, died there 6. April 1528, pupil of his father in the Goldsmith's art, then of (1486—90) Mich. Wolgemut in painting, and four years further on the way in Germany and Italy, afterwards domiciled in Nuremberg 1505/07, again in Italy, 1520/24 in the Netherlands.

H. G. 230 *(236)* OSWOLT KREL, MERCHANT OF LINDAU. Above; the name of the represented, and 1499. On the little door of the cupboard two wild men with Krel's coat-of-arms (left) and his wife's Agathe von Esendorf (right).

Oak. h. 0.50 m, br. 0.39 m. * Purchased by Hertel art dealer in Liesheim for the Wallerstein collection. The small door was, till 1911, in the German. Museum at Nuremberg Nr. 164. ♣ See Braune, Münchner Jahrbuch 1907, II, 28.

694 *(237)* PORTRAIT OF A YOUNG MAN (Hans Dürer?). Above (left) the date 1500.

Lime wood. h. 0.28 m, br. 0.21 m. * From the Praun collection. Bought in Nuremberg 1809, by crown prince Ludwig, from Frauenholz. ♣ According to an old tradition, portrait of Hans Dürer (perhaps the same, who born in 1478, was received into the tailor's guild at Nuremberg, as master in 1507.) Thausing, Dürer, Leipzig 1876, page 37.

704 *(238)* LAMENTATION OVER CHRIST. Beneath (left) kneel the donor Goldsmith Albrecht Glimm and two sons, (right) his first wife Margreth, maiden name Holtzmann, and a daughter; on both sides the family coat-of-arms.

Scotch fir. h. 1.51 m, br. 1.21 m. * Painted for Goldsmith Albrecht Glimm, and identical with the picture, hanging in the collegiate church in 1500, which Neudörfer mentions. Later in possession of Hans Ebner and in the Imhof art cabinet. Bought from Imhof for 1000 florins, between 1598 and 1607, by duke Maximilian (Report by Dr. W. Bayersdorfer). ♣ The donors portraits were, after 1600, probably repainted by J. G. Fischer, to order of the Elector Maximilian, and this repainting was removed again in 1924. An older conception, different in technique, as well as in composition details, in the German. Museum at Nuremberg Nr. 165.

537 *(239)* SELFPORTRAIT IN A FUR COAT. (Left) the monogram and 1500 (right) the inscription: "Albertus Durerus Noricus ipsum me propriis sic effingebam coloribus aetatis anno XXVIII", both renewed.

Lime wood. h. 0.67 m, br. 0.49 m. * The portrait was, as it seems, since Dürer's death, but certainly already in 1575 (van Mander) in the possession of the Magistrate of Nuremberg and was, at the end of the 18. century, sawn through with fraudulent intention. One copy, painted on the back, remained in Nuremberg (now in the German. Museum Nr. 175), the front side with the original came from the possession of Consulent G. G. Pez. 1805, into the Elector's Gallery, through. Mannlich for the price of 600 florins. ♣ The date 1500 has in no way been altered in later times, which is confirmed by Röntgen ray photogram. The picture is therefore painted in 1500; before Dürer's 29 th birthday. Whether the head was passed over by Dürer himself, or by a strange hand later, must at present remain undecided. (See Curjel, Z. f. b. K. 1925 (LIX) page 3 ff.) See also H. von Ochenkowski, Rep. XXXIV. 43. For a date, about 1500, among others Pauli, Rep. XLI, 31, and Staack, Rep. XLV, 77. According to M. Friedländer, A. Dürer 1921, page 102, directly before the venetian journey; according to H. Wölfflin, Die Kunst Albrecht Dürer's. München 1905, page 136, and E. Heidrich, Rep. XXX. 373 propably painted in Venice in 1506.

THE PAUMGARTNER ALTAR.

Out of the Katharinen Church at Nuremberg 1613 presented to duke Maximilian I. by the magistrate of the city. ♣ Supposed to have been executed in 1503. According to Braune, Rep. XXXII. 258 f. and Mitteilungen des Vereins für Geschichte der Stadt Nürnberg 1881, page 249 already painted in 1498 (?).

706 *(240)* BIRTH OF CHRIST. Centrepiece.

Lime wood. h. 155 m, br. 1.26 m. ♣ The portraits of the donor in the foreground were again brought to light, in 1903, by removal of the repainting. Concerning the personalities represented see Fr. H. Hofmann, Christl. Kunst, I. 169 ff. The old man, kneeling on the extreem left is, according to a communication from Dr. Baumgarten in Leipzig, the granduncle of Martin Paumgartner, membre of the family Ochsenfurt. The pendrawing, mentioned by Thausing (Dürer, page 136) in the

British Museum, is a drawing from a model; the lost panels, also mentioned there, with St. Catherine and Barbara, were not the backs of the preserved wings, but were standing wings. An old copy of the picture in St. Lorenz in Nuremberg.

701 *(241)* STEPHAN PAUMGARTNER as St. George. Back: the Virgin of the annunciation (Grisaille). Left wing.

Lime wood. h. 1.57 m, br. 0.61 m. ♣ The repainting and enlarging of the both wings was removed in 1903. See Helbing's Monatsberichte, II, 139, according to the investigations of Dr. Baumgartner the represented Stephan Paumgartner is not Lucas, as Hoffmann loc. cit. thinks. The Virgin of the annunciation upon the rear side, as Röttinger states, (Wiener Jahrbuch XXVII, page 36) was painted by Hans Wechtlin (?). Old copies of this picture and Nr. 702 in the German. Museum at Nuremberg Nr. 173 and 174.

702 *(242)* LUKAS PAUMGARTNER as St. Eustachius. Right wing.

Lime wood. h. 1.57 m, br. 0.61 m. ♣ Compare remarks to previous Nr. The original painting of the rear side (Angel of the Annunciation) destroyed.

TWO WINGS FROM THE JABACH ALTAR.

Boisserée-Collection. ♣ According to tradition, the inner sides of the wings of an altar in the housechapel of the Jabach family in Cologne. One of the sawn off outer pictures represents the suffering Hiob, mocked by his wife (Städel Institute at Frankfort Nr. 83), the other; two musicians (Wallraf-Richartz-Museum at Cologne Nr. 385). The centrepiece has been lost. H. Weizsäcker, Kunstwissenschaftliche Beiträge, A. Schmarsow gewidmet. 1908, page 153 ff.; as well as catalogue of the Städel Institute, remarks on Nr. 83, page 91 ff. The pictures were painted about 1503—05 (Nr. 228, formerly bore the incorrect date 1523 — perhaps altered from 1503?). The doubt on the execution by Dürer's own hand, is not justified. Compare also H. von Ochenkowski, Rep. XXXV. 363. M. J. Friedländer, Thieme-Becker, K. L. X. 69. Firmenich-Richartz. Die Brüder Boisserée I. 484.

H. G. 228 *(245)* ST. JOSEPH AND ST. JOACHIM. Innerside of the left wing. On Joseph's staff, the spurious monogram.

Lime wood. rounded at the top. h. 0.96 m, br. 0.54. m.

H. G. 229 *(246)* THE HOLY SIMEON AND LAZARUS. Innerside of the right wing. On the crook of the bishop's staff of Lazarus the spurious monogram.

Lime wood. rounded at the top. h. 0.97 m, br. 0.55 m.

705 *(244)* LUCRETIA. Signed below (left) with the monogram and 1518.

Lime wood. h. 1.68 m, br. 0.74 m. * Was in the ducal art cabinet in 1598, therefore scarcely the same picture, that van Mander (Schilderboeck 1618 fol. 132) had seen in Middelburg. ♣ Drawings Lippmann, Nr. 515, 516. The loincloth enlarged in the 17th century by repainting.

THE FOUR APOSTLES.

545 *(247)* ST. JOHN AND ST. PETER. Signed with monogramm. 1526.

Lime wood. h. 2.55 m, br. 0.76 m. Drawings Lippmann Nr. 368, 369.

540 *(248)* ST. PAUL AND ST. MARK.

Lime wood. h. 2.45 m, br. 0.76 m. Drawings Lippmann Nr. 72, 89. Presented in 1526 to the Nuremberg Council by Dürer, who had the panels put up in the "Losungsstube" of the town hall. Left by the magistrate to Elector Maximilian I. on August 27th 1627, who removed the signatures, and had them sent back to Nuremberg together with J. G. Fischer's copies (German. Museum Nr. 170, 171). Thanks to the obliging spirit of the town, the signatures and the old frames, could be again united with the originals in 1922. The four Apostles (this title has become popular, although the evangelist Mark does not belong to the Apostles), Dürer had, in the times of disorder and termoil, represented them as the powerful messengers and witnesses of the pure biblical word in the battle against the dissolving Baptist and sectarianism, what is proved by content and selection of the passages, and the convert spirit of the work show. The signatures are written by the Nuremberg writing master Neudörfer in Dürer's studio. They are as follows:

(N. 545). „Alle weltliche regenten jn disen ferlichen zeitten Nemen billich acht, das sie nit fur das göttlich wort menschliche verfuerung annemen Dann Gott wil nit Zu seinem wort gethon, noch dannen genomen haben. Darauf horent dise trefflich vier menner Petrum Johannem Paulum vnd Marcum Jre warnung.
Petrus spricht in seiner andern Epistel jm andern Capittel also / Es waren aber auch falsche propheten vnter dem volck, Wie auch vnter euch sein werden falsche lerer, die neben einfuren werden verderbliche seckten Unnd / verleucken den herren der sie erkaufft hat Unnd werden vber sich furen ein schnel verdamnus Vnd vile werden nachuolgenn Jrem verderben, Durch / welche wird der weg der warhait verlestert werden, Vnd durch geitz mit erdichten wortten, werden sie an euch hantieren. Vber welche das vrtail von / lannger here nit saumig ist Vnnd ir verdamnus schlefft nicht.
Johannes in seiner ersten Epistel jm vierdten Capittel schreibt also / Jr liben, glaubt nicht einem yetlichen geist Sonndern prüffen die geister, ob sie von gott sind Denn es sind vil falscher propheten ausganngen in die / wellt Daran erkennet den geist gottis, Ein yetlicher geist, der da bekennett, das Jhesus Christus ist komen in das flaisch, der ist von gott Vnnd ein / yetlicher geist, der da nicht bekennett das Jhesus Christus ist komē in das flaisch, der ist nicht von gott, Vnnd das ist der geist des widerchristis, von / welchem ir habt gehoret, das er komet Vnnd ist yetzt schon in der wellt."
(Nr. 540). „Jn der anndern Epistel zum Timotheo jn dem dritten Capittel Schreibt S: Paulus also / Das soltu aber wissen, das zu den letzten zeitten werden grewliche zeittung eintretten Denn es werden mennschen sein die von sich selbß halten, Geitzig. stoltz, / Hofferttig, Lesterer, den Eltern vngehorsam, vndanckpar, vngeistlich, vnfreunntlich Storrig, schender, vnkeusch vnguttig, wild, verrether, freueler, auff / geplasen, die mer lieben die wollust deñ Gott, die da haben das geperde eines gotseligen wanndels Aber seine Krafft verleucken sie Unnd von solchen wende / dich, Auss denselben sind die, die heuser durchlauffen, vnd furen die weiblin gefangen, die mit sunden beladen sind, vnd faren mit mancherlei lusten / Lernnen ymerdar, vnd kunden nymer Zur erkentnus der warhait komen,

Sant Marcus schreibt in seinem Euangelium Jm 12 Capittel also / Vnnd er leret sie vnd sprach Zu Jnen habt acht auff die schrifftgelertten, Die gehen gern jn lanngen kleidern Vnnd lassen sie gern grussen auff / dem marckt, Vnnd sitzen gern obenan in den schulen vnd vber tisch, Sie fressen der wittwen heuser, vnnd wenden langs gepet fur / Dieselben werden dester mer verdambnus empfahen"
See J. Baader, Beiträge zur Kunstgeschichte Nürnbergs 1860, page 9 ff. H. Merz, Christl. Kunstblatt, Stuttgart 1879, page 6 ff. Reber, Kurfürst Maximilian I. von Bayern als Gemäldesammler, München 1892, page 13 f. K. Voll, Südd. Monatshefte 1906, page 73, E. Heidrich, Dürer und die Reformation, Leipzig 1909.

717 *(249)* PORTRAIT OF JAKOB FUGGER.

Canvas. h. 0.69 m, br. 0.53 m. * Elector's Gallery in Munich. ♣ On the back of the picture is the (later) date 1500. The original light blue background was repainted in 1760 by Court Painter B. A. Albrecht. M. J. Friedländer, Thieme-Becker K. L. considers, in a not convincing way, the picture to be a copy. A contemporary copy, with date 1520, in private possession in Munich. An original drawing in the Cabinet of Engravings in Berlin.

DUIJSTER WILLEM CORNELISZ. DUIJSTER, born in Amsterdam 1598, or 99, buried there 31. Jan. 1635. Supposed pupil of P. Codde.

301 *(367)* CAMPSCENE.

Oak. h. 0.34 m, br. 0.45 m. Originally oval. * Zweibrücken Gallery. ♣ Till 1911 as Jak. Duck. See Bode, Studien, page 138.

302 *(368)* OFFICERS PLAYING CARDS.

Oak. h. 0.34 m, br. 0.45 m. Originally oval. * Zweibrücken Gallery. ♣ See Bode op. cit. Companion piece to Nr. 301.

DUTCH SCHOOL ABOUT 1540.

5405 *(1591)* FEMALE PORTRAIT. Halflength.

Oak. h. 0.52 m, br. 0.41 m. * Zweibrücken Gallery. 1911 from the German. Museum in Nuremberg Nr. 89, as Jan Scorel.

DUTCH SCHOOL ABOUT 1590.

1315 *(673)* THE STANDARD BEARER. Portrait of a Herrn van Heussen. Above (right) the coat-of-arms of van Heussen, and the inscription: Aetatis suae 36 Ano Domini 1590.

Oak. h. 1.05 m, br. 0.87 m. * Mannheim Gallery. ♣ Formerly, according to the information, contained in old inventories, attributed to Hendrik Goltzius. See H. Modern, Wiener Jahrb. XV, 98 ff. J. O. Kronig, Z. f. b. K. N. F. XX, 163, attributes the picture to Cornelius van Haarlem.

DUTCH SCHOOL ABOUT 1625.

7436 *(672)* BROWN-BEARDED MAN. Halflength. Signed (right) top, with the date 1625, and the monogram: CDWF.

Oak. h. 0.63 m, br. 0.49 m. * Zweibrücken Gallery. ♣ Probably by a Zeeland painter.

DUTCH SCHOOL ABOUT 1630.

467 *(340)* MAN DRESSED IN BLACK. Halflength.

Oak. h. 0.66 m, br. 0.50 m. * Düsseldorf Gallery. ♣ Hitherto attributed to Bol. In any case by a painter from Rembrandt's circle.

DYCK ANTHONIS VAN DYCK, born in Antwerp, 22. March 1599, died in Blackfriars (London) 9. December 1641; since 1609 pupil of H. van Balen, then of Rubens, whose assistant he also remained as master (1618). Worked in England 1620—21, in Italy 1621—27, principally in Genoa. 1627—28 in Holland, from 1632 Court Painter to Charles I. in England, although still temporalily 1633—35 in Brussels and 1640—41 in Paris.

595 *(822)* SUSANNA IN THE BATH.

Canvas. h. 1.93 m, br. 1.43 m. * Düsseldorf Gallery. Gool. II. 554, painted in 1620—1623.

607 *(823)* MARTYRDOM OF ST. SEBASTIAN.

Canvas. h. 1.99 m, br. 1.50 m. * Düsseldorf Gallery. Gool. II. 553. 6' 8", 4' 11". ♣ A somewhat altered replica in the Museum in Oporto. The saint beares the features of the artist. According to Glück Z. f. b. K. 59, page 258, certainly painted after our Nr. 371, probably about 1625, during the second stay in Italy.

371 *(824)* MARTYRDOM OF ST. SEBASTIAN.

Canvas. h. 2.29 m, br. 1.59 m. * Düsseldorf-Mannheim Gallery. Gool II. 555. ♣ According to Glück Z. f. b. K. 59, page 258: painted during the first shorter stay in Italy. Free treated repetition in Edinburgh National Gallery (Nr. 15). Sketch in the Museum at Lierre, another formerly in the de Ridder collection, Cronberg i. T. Lifesize Studio repetition, of Sebastian alone, in the Berlin castle.

622 *(826)* THE VIRGIN AND CHILD, and the infant St. John.

Oak. h. 1.51 m, br. 1.14 m. * Düsseldorf Gallery. Gool II. 555. ♣ The head of John painted as in the Holy Family in Turin. 1624—1627. A copy, perhaps by P. de Moya, in the Pinakothek of Palermo Nr. 146.

555 *(827)* THE REST DURING THE FLIGHT TO EGYPT.

Canvas. h. 1.34 m, br. 1.14 m. 0.20 m added to top. * Elector's Gallery in Munich. ♣ Painted about 1627—1630. A copy, without the addition to the top, in John's Hospital at Bruges.

404 *(828)* LAMENTATION OVER CHRIST.

Canvas. h. 2.05 m, br. 1.58 m. * Düsseldorf Gallery. Gool II. 556. ♣ Painted about 1617, influenced by Rubens.

606 *(830)* LAMENTATION OVER CHRIST.

Oak. h. 1.09 m, br. 1.49 m. * Düsseldorf Gallery. Gool II. 556. ♣ The mark AVDF. 1634, on the back of the picture, can certainly be considered reliable to determine the date of the work. Compare the representation, treated in the contrary sense and reduced in size in the Louvre (Nr. 1963). Smaller copy in the Museum at Orleans.

952 *(832)* HENRY IV. IN THE BATTLE OF MARTIN D'ÉGLISE.

Canvas. h. 3.40 m, br. 2.73 m. * Elector's Gallery in Munich. ♣ Middle- and background by P. Snayers (?).

405 *(833)* YOUTHFUL SELFPORTRAIT.

Canvas. h. 0.81 m, br. 0.69 m. Enlarged in all directions. * Düsseldorf Gallery. Gool II. 555. ♣ Painted in Italy about 1621—22. Slightly altered replica, as three quarter length, at duke of Grafton's; illustrated Klassiker d. Kunst, page 171.

406 *(834)* THE SCULPTOR GEORG PETEL (born in Weilheim, worked in Augsburg, died 1636). Signed. Dyck F.

Canvas. h. 0.73 m, br. 0.57 m. * Düsseldorf Gallery. ♣ Formerly considered to be a portrait of Frans Snyders, but it appears already in Sandrart's academy, as an engraving, with the correct signature. Painted in Antwerp end of the twenties of the 17. century.

402 *(837)* DUKE WOLFGANG WILHELM von Plalz-Neuburg (1578—1653).

Canvas. h. 2.05 m, br. 1.32 m. Left 0.17 m enlarged. * Düsseldorf Gallery. Gool II. 554. ♣ Probably painted in 1629. Drawings in the Albertina at Vienna and in British Museum in London. Studio repetitions are numerous.

369 *(839)* SEBASTIAN LEERSE, merchant in Antwerp.

Canvas. h. 2.03 m, br. 1.21 m. * Düsseldorf Gallery. Gool II. 551. ♣ Portrait of a Mayor of Antwerp; according to an old tradition, and proved to be Leerse by H. Weizsäcker, Katalog des Städelschen Instituts, Frankfort a. M. (Nr. 1206). Excellent copies there of the double portrait of Leerse and wife in the gallery at Kassel (Nr. 123). Painted after van Dyck's return from Italy.

368 *(840)* SEBASTIAN LEERSE'S SECOND WIFE.

Canvas. h. 2.04 m, br. 1.21 m. * Origin as Nr. 369. ♣ See remark on previous number . A repetition of the head in the Czartoryski Museum in Krakau.

995 *(841)* MALE PORTRAIT (said to be duke Carl Alexander von Croy (1580—1624).

Canvas. h. 2.11 m, br. 1.36 m. * 1698 purchased by Elector Max Emanuel from Gisbert van Ceulen. ♣ Painted 1627—32.

201 *(842)* FEMALE PORTRAIT.

Canvas. h. 2.10 m, br. 1.36 m. * 1698 purchased by Elector Max Emanuel from Gisbert van Ceulen. ♣ The designation as portrait of Genoveva von Urphé, wife of duke C. A. von Croy can not be maintained. See Schaeffer, Klassiker der Kunst, page 508, and the more assured portraits of the former Weber collection in Hamburg and the Cook collection in Richmond, painted 1627—32.

407 *(843)* MALE PORTRAIT.

Canvas. h. 1.96 m, br. 1.18 m. * Düsseldorf Gallery. ♣ About 1627—32.

603 *(844)* THE SCULPTOR COLYN DE NOLE (about 1590—1638, worked in Antwerp).

Oak. h. 1.23 m, br. 0.91 m. * Purchased by Elector Max Emanuel from Gisbert van Ceulen. ♣ Painted about 1627.

599 *(845)* COLYN DE NOLE'S WIFE.

Oak. h. 1.33 m, br. 0.91 m. * Origin as previous Nr.

596 *(846)* THE PAINTER JAN DE WAEL (1558 till 1633 worked in Antwerp) and his wife Gertrud de Jode.

Canvas. h. 1.25 m, br. 1.39 m. Above 0,35, below 0,04 m piece added. * Purchased 1698 by Elector Max Emanuel from Gisbert van Ceulen. ♣ Painted 1627—32.

373 *(847)* THE ENGRAVER KAREL VAN MALLERY (about 1576—1631, worked in Antwerp).

Canvas. h. 1.02 m, br. 0.80 m. * Elector's Gallery in Munich. ♣ Painted 1627—32. Repetitions at the Earl of Cowper at Panshanger, Lord Sackville at Knole, Duke of Bedford at Woburn Abbey.

375 *(848)* HEINRICH LIBERTI, cathedral organist at Antwerp (born 1600 in Groningen).

Canvas. h. 1.08 m, br. 0.88 m. * Purchased by Elector Max Emanuel in 1698, from Gisbert van Ceulen. ♣ 1627—32 Original replica at the Duke of Grafton; old copies in the Rijksmuseum at Amsterdam (Nr. 861) and in the Prado at Madrid (Nr. 1490).

1308 *(850)* THE CELLOPLAYER, Mary Ruthven, van Dyck's wife.

Canvas. h. 1.13 m, br. 0.93 m. * Elector's Gallery in Munich. ♣ Painted in 1640. Unfinished.

592 *(850)* THE BATTLEPAINTER P. SNAYERS (1592 till 1667, worked at Antwerp and Brussels).

Oak. h. 0.29 m, br. 0.21 m. * Mannheim Gallery. ♣ Painted 1627 till 1630.

77 *(853)* PRINCESS MARGARETHA VON LOTHRINGEN (Grisaille).

Oak. h. 0.24 m, br. 0.20 m. * Elector's Gallery in Munich. ♣ This portrait and the following three belong to a series of subjects for engravings, which van Dyck, for his Iconographie of famous contemporaries, since 1636 puplished at van den Eynden, partly painted himself; a certain part has been executed by pupils.

81 *(858)* ABBOT CAESAR ALEXANDER SCAGLIA (Grisaille).

Oak. h. 0.24 m, br. 0.20 m. * Elector's Gallery in Munich.

79 *(860)* THE LANDSCAPE PAINTER LUCAS VAN UDEN (1595—1672, worked at Antwerp) (Grisaille).

Oak. h. 0.24 m, br. 0.20 m. * Elector's Gallery in Munich. ♣ Engraved by Vorsterman.

1755 *(836)* DON FILIPPO SPINOLA, Marqués de los Balbasses.

Canvas. h. 1.06 m, br. 0.86 m. * Elector's Gallery in Munich.

DYCK PUPILS AND FOLLOWERS OF VAN DYCK.

1808 *(864)* JUPITER AND ANTIOPE.

Canvas. h. 2.08 m, br. 1.99 m, piece added to top. * Düsseldorf Gallery. ♣ Gool II. 553. Smith Cat. rais. III. 73. Rooses Gesch. d. Antwerpener Malersch., Deutsche Ausgabe, München 1881, page 281. According to Bode, Rembrandt und seine Zeitgenossen, page 269, the picture is a copy of the original in the possession of the Earl of Wemyss at Gosford. Probably executed by Thomas Willeboirts (1614—54). Curtain and cherubs are later additions. A similar picture at the auction collection of Reynolds 1795. Replicas in Dunkerque, Ghent and private possession in Philadelphia.

1766 *(835)* THE MARQUÉS DE MIRABELLA.

Canvas. h. 1.02 m, br. 0.92 m. * Elector's Gallery in Munich. ♣ About 1627—32. Engraved by Blooteling as van Dyck. (J. E. Wessely, Abr. Blooteling, Leipzig 1867, Nr. 26) Perhaps a copy by the hand of a Madrid painter, after the lost original by van Dyck.

633 *(865)* YOUNG MAN. Halflength.

Canvas. h. 0.72 m, br. 0.58 m, reduced (left 0.05 m folded over bottom cut off). * Elector's Gallery in Munich. ♣ According to R. Oldenbourg, Jahrbuch der preuss. Kunstsamml. XXXVI, page 174, probably a work of Jan Boeckhorst.

EECKHOUT GERBRAND VAN DEN EECKHOUT, born in Amsterdam 19. Aug. 1621, buried there 29. Sept. 1674; pupil of Rembrandt (1635 till 40), worked in Amsterdam.

148 *(348)* JESUS IN THE TEMPLE AMONG THE DOCTORS. Signed (left) below: G. v. Eeckhout fe .... Ao. 1662.

Canvas. h. 0.67 m, 0.83 m. * Düsseldorf Gallery.

376 *(349)* ABRAHAM DISMISSES HAGAR AND ISMAEL.

Canvas. h. 2.58 m, br. 1.86 m. * From the prince bishop castle at Würzburg. ♣ Attribution uncertain.

1798 *(1467)* ALEXANDER AND THE WIVES OF DARIUS.

Canvas. h. 2.07 m, br. 2.40 m. * From the prince bishop castle at Würzburg. ♣ Smaller repetition in New York, Historical Society. Attribution proved by a signed picture of G. v. d. Eeckhout in the Hermitage in Petersburg Nr. 838. Late work.

ELIASZ

NICOLAEZ ELIASZ PICKENOY, born about 1590 or 91 probably in Amsterdam, died there between 1654—1656, worked in Amsterdam. Probably pupil of Cornelius van der Voort.

183 *(317)* MALE PORTRAIT (formerly called Admiral Tromp).

Oak. h. 1.14 m, br. 0.85 m. * Mannheim Gallery. ♣ On the back: Aetatis Suae 50. 1640.

ELSHEIMER

ADAM ELSHEIMER, died at Frankfort a. M. 18. March 1578, buried in Rome 11. Dez. 1610. Pupil of Ph. Uffenbach in Frankfort a. M. till about 1598. Worked travelling in Munich and Venice, since about 1600 in Rome.

862 *(1392)* SERMON OF ST. JOHN THE BAPTIST.

Copper. h. 0.40 m, br. 0.55 m. * Elector's Gallery in Munich. ♣ Bode, Studien, page 279. According to Weizsäcker, Jahrb. d. pr. Kstsl. XXXI. 197 an early work of Elsheimer, under the influence of the Flemish emigrants, who settled in Frankenthal, especially of P. Schoubroeck. See also Thieme-Becker K. L. X, 483.

205 *(1390)* THE BURNING OF TROY.

Copper. h. 0.36 m, br. 0.50 m. * Düsseldorf Gallery. ♣ Bode, Studien, page 270, 279. A repetition in the Gallery at Hermannstadt (Nr. 348) compare: Frimmel, Kl. Gal. St. II, 18. Painted, according to Bode, about 1600—03.

216 *(1391)* THE FLIGHT INTO EGYPT. Signed at the back: Adamo Elsheimer fecit Romae 1609.

Copper. h. 0.31 m, br. 0.41 m. * Düsseldorf Gallery. ♣ Bode, Studien, page 279, 288. Replica in the Louvre, Paris (Nr. 2710).

177 *(1389)* ALLEGORY, probably the chase after Fortuna.

Copper. h. 0.30 m, br. 0.42 m. * Mannheim Gallery. ♣ Formerly attributed to Elsheimer, then to N. Knüpfer. In any case only a contemporary copy after Elsheimer. Bode, Studien, page 263, 278. Schlie (Über Nic. Knüpfer, Schwerin 1896): by Knüpfer as a preliminary to the considerably altered picture in Schwerin of 1651 (Nr. 567). According to Weizsäcker, Rep. XXI, 186 f. a copy by Knüpfer after a lost original of Elsheimer, this perhaps agreeing with the example in the former Poullain collection; see catalogue of this collection of 1789, pl. 29. According to Sandrart, the picture represents the sacrifice of men and the fulfilment of their wishes. Considered by W. Bühler, in not convincing way, to be Jakobs entry into Egypt. Jahrbuch d. pr. Kstslg. 47 (1926), 103 ff. Drawing in the Albertina at Vienna, Publ. Bd. VIII. 866. Copy by Johann König from 1617 in the Residency in Munich.

ENGELBRECHTSEN

CORNELIS ENGELBRECHTSEN (Engelbrechtsz.), born at Leyden about 1468, died there 1533. Worked in Leyden, where he was the teacher of Lucas van Leyden.

H. G. 245 *(1468)* LAMENTATION OVER CHRIST.

Oak. h. 1.15 m, br. 1.24 m. * Boisserée-Collection. 1909 from the Gallery at Schleissheim Nr. 29. ♣ Formerly attributed to Jakob Cornelisz. Scheibler, Jahrb. d. preuss. Kunstsammlgn. III. 24.

1458 *(1469)* ST. CONSTANTINE AND HELENA.

Oak. h. 0.87 m, br. 0.57 m. * Purchased by Elector Maximilian I. as Lucas van Leyden. 1909 from the Gallery at Schleissheim Nr. 30. ♣ Formerly attributed to Jakob Cornelisz. Scheibler, Jahrb. d. preuss. Kunstsammlgn. III. 24.

ERCOLE see GRANDI.

EVERDINGEN ALLAERT VAN EVERDINGEN, christened at Alkmaar 18. June 1621, buried in Amsterdam 8. Nov. 1675. Pupil of Roelant Savery at Utrecht and of Pieter Molijn at Haarlem, worked in Sweden and Norway (1640—44), master in Haarlem, lastly in Amsterdam (since 1652).

387 *(566)* NORTHERN EVENING LANDSCAPE. Signed (right) below: A. v. Everdingen 1656.

Canvas. h. 1.12 m, br. 0.88 m. * Bought for the Elector's Gallery by de Vigneux in 1792.

H. G. 250 *(567)* SEA STORM IN A ROCKY BAY. Signed (left) below: A. E.

Oak. h. 0.60 m, br. 0.92 m. * From the estate of King Max I. ♣ According to W. Schmidt, Rep. XV. 434 by A. van Eertvelt, therefore considered, since 1888, as a work of this artist. According to Willis, die Niederl. Marinemalerei, Leipzig 1911, page 67, painted by Everdingen about 1650. See the picture in the Städel Institute at Frankfort a. M. (Nr. 160). Hofstede de Groot thinks of J. A Beerstraten.

FABER CONRAD FABER, proved 1529—51 in Frankfort a. M., died before 1553. Signed after his native town Creuznach: C. v. C. He is the so-called master of the Holzhausen portraits.

H. G. 253 *(299)* GEORG WEISS, Patrician from Frankfort a. M. Signed (on the back of picture): Georg Weisz, his age XXXIII. MDXXXIII; below his coat-of-arms.

Lime wood. h. 0.50 m, br. 0.35 m. * Boisserée-Collection. ♣ Compare Firmenich-Richartz, Die Brüder Boisserée I, 483. The signed companion piece of the same size, with the portrait of Weiss's Wife, Margareta von Rein is in the Amalienstift at Dessau (Nr. 248) F. von Marcuard, das Bildnis des Hans von Schönitz und der Maler Melchior Feselen, Munich 1896. Compare Braune, M. f. K. II. 582, Simon, ebenda IV, 127, and Gebhardt, ebenda IV, 325.

FABRITIUS

CAREL FABRITIUS, born 1614, died a victim of the powder magazine explosion at Delft 12. Oct. 1654, pupil of Rembrandt, at first in Amsterdam, worked since 1647 in Delft.

2080 *(344)* SELFPORTRAIT.

Canvas. h. 0.61 m, br. 0.52 m. * 1804 from Würzburg as Rembrandt. ♣ The remains of the signature of a name, below (right). The letter C. can be distinctly seen. Not mentioned by de Groot. The attribution to Barent Fabritius by Schmidt-Degener, Oudholl. XXX. 189 is not convincing.

FERRARESE SCHOOL ABOUT 1480.

H. G. 255 *(1023)* MADONNA ENTHRONED WITH FOUR SAINTS.

Poplar wood. h. 0.42 m, br. 0.43 m. * Purchased in 1841 from the art dealer Bennucci. ♣ Attributed to Mantegna till 1884. According to Lermolieff I. 13 by Francesco, or Girolamo Benaglio. Also A. Venturi considers (orally) it to be a veronese picture. Jacobsen. Rep. XX. 430 was reminded of Tura, to whom the picture stands near. Cr. u. Cav. V. 371 thought of Bono da Ferrara. See Gräff, Münchn. Jahrb. 1912, II, 207 ff.

FERRARESE-BOLOGNESE SCHOOL ABOUT 1510.

1059 *(1078)* PORTRAIT OF A YOUNG MAN. Apokryph signature on the buckles of the underdress: Rafaello urbins ps.

Poplar wood. h. 0.53 m, br. 0.41 m. * That picture, at Leonardo del Riccio at Florence in the 18th Century, came later in the collection of Count Firmian at Leopoldskron, from which it was purchased by king Ludwig I. in 1817. Came into possession of the state, by exchange in 1835. ♣ Was formerly considered to be a selfportrait of Raffael. See Passavant, Raffael I. 87, II. 38. Lermolieff, page 141/142 emphasises the umbrian character of the picture. Berenson attributes it to Aspertini. According to Venturi: Tamaroggio. Noticeable is the background, which reminds on Memling, and which in connection with the whole style let us think of a painter of the ferrarse-bolognese School of the tendency of Lorenzo Costa.

FETTI

DOMENICO FETTI, born at Rome 1589, died in Venice about 1624, pupil of Lodovico Cigoli, further influenced by Giulio Romano and the venetians, at last imitator of Caravaggio, worked in Rome, Mantua, Venice.

478 *(1238)* ECCE HOMO.

Pine wood(?). h. 0.79 m, br. 0.64 cm. * Düsseldorf Gallery. ♣ See Lermolieff, page 104. A replica in the cathedral at Lendinara, new copy in the Mauritshuis at the Hague (Nr. 398).

9340 ASCENSION OF THE HOLY VIRGIN.

Canvas. h. 0.73 m, br. 0.54 m. * Purchased in 1926.

FIESOLE see ANGELICO.

FLEMISH SCHOOL ABOUT 1630.

374 *(1298)* A NOBLEMAN dressed in red.

Canvas. h. 1.18 m, br. 0.84 m. * Düsseldorf Gallery. ♣ Formerly considered in Düsseldorf to be a work by Rubens. Later as Pereda. Recognised to be flemish through W. Schmidt, Zahns Jahrbücher V. 50. By Voll, Führer, page 175, in refering to the large picture, attributed to Metsu, in the Louvre (Nr. 2464), hardly right, considered as Dutch; according to Hoogewerff, by Louis Cousin = Luigi Gentile, see L'Arte 1911 page 370. Thieme-Becker K. L. XIII. 407.

167 *(359)* LARGE FAMILY GROUP PICTURE.

Canvas. h. 2.25 m, br. 2.99 m (left 0.20 m, bottom 0.20 m added, 0.14 m folded over at the sides). * Came into the Elector's Gallery in Munich in 1768, from the Dufresne Collection in Munich. ♣ A number of experts will recognise in this picture a work by Cornelis de Vos. Two children's portraits, said to have been painted by this artist, in the Cassel Gallery (Nr. 99, 100), show the same hand. The picture has lately been rightly brought into connection with the Maitre de Ribaucourt. Voll in Münchner Jahrbuch, 1906, page 33.

FLORENTINE SCHOOL ABOUT 1380.

644 *(985)* SALVATOR MUNDI.

Poplar wood. h. 0.63 m, br. 0.40 m. * Bought by Dillis in 1808 in Italy. ♣ According to W. Suida (orally) by Niccolò di Pietro Gerini (proved since 1368, died 1415). Van Marle, The italian Schools of Painting III, 610, by a follower of Spinello Aretino.

FLORENTINE SCHOOL ABOUT 1400.

TWO SMALL ALTAR WINGS.

Poplar wood. each. h. 0.83 m, br. 0.19 m. Sloping top. * Bought by crown prince Ludwig, as Gentile da Fabriano, before 1826. ♣ See Venturi, L'Arte VII. 391.

H. G. 265 *(1538a)* MALE SAINTS (three rows). Above: The Angel of the Annunciation. Left wing.

H. G. 266 *(1538b)* FEMALE SAINTS, (two rows) and six Apostles. Above: The Madonna of the Annunciation. Right wing.

FLORENTINE SCHOOL ABOUT 1430.

H. G. 264 *(1019)* THE VIRGIN AND CHILD. Above: God Father, the Dove and Angels.

Chestnut wood. h. 0.95 m, br. 0.57 m. * Bought by King Ludwig I. after 1826. ♣ Schmarsow (Masaccio-Studien, 1898, III. 65), attributes the work to Masaccio, Berenson (Gaz. des Beaux-arts 1902, XXVII. 89), Toesca (Masolino, Bergamo 1908) and Sirén (orally) to Masolino, to whom the picture, in fact, is very near. By Toesca, Bolletino d'Arte, Neue F. III. represented as Masolino. Jacobsen (Rep. XX. 429) is reminded of Lorenzo Monaco.

FLORIGERIO

SEBASTIANO FLOIGERIO, born after 1500, proved to have worked from 1525—43 in Friaul, pupil of Pellegrino da San Daniele.

1050 *(1084)* MUSICAL ENTERTAINMENT.

Canvas. h. 0.91 m, br. 1.15 m. * Count Elz's Gallery. ♣ Defined as Fl. by Cr. a. Cav. VI, 346, to which L. Venturi, Giorgione e il Giorgionismo Milano 1913, page 244 agrees. The picture is by a follower of Pellegrino da S. Daniele. By the same hand among others, the double portrait Nr. 168 in the Kaiser-Friedrich-Museum in Berlin, attributed there, by way of an experiment, to Calderari.

FLORIS

FRANS DE VRIENDT, called F. FLORIS, born at Antwerp before 1520, died 1. Oct. 1570. Pupil of Lambert Lombard in Liège, since 1540, after his return from Italy freemaster of the Antwerp Guild.

738 *(95)* MAN WITH A RED CAP. Halflength.

Oak. h. 0.36 m, br. 0.26 m. * Zweibrücken Gallery. ♣ Formerly catalogued as "Lower Rhine School about 1550". Attribution due to G. Glück (orally).

FRANCIA

FRANCESCO RAIBOLINI, called FRANCIA, born at Bologna 1450, died there 5. Jan. 1518. At first destined to be a goldsmith, he became a pupil of Francesco Cossa, who settled in Bologna (1470) from Ferrara, and came later under the influence of Lorenzo Costa and Perugino. Worked in Bologna as head of a school.

994 *(1039)* MADONNA IN THE ROSE GARDEN.

Poplar wood. h. 1.75 m, br. 1.32 m. * The picture originally, according to Jacobsen, Jahrb. d. pr. Kstsl. XX, 170, came from the capuchin church at Modena, came in 1786 from St. Orsola into the Academy at Mantua (d'Arco, Arte II., 214). The danish Ambassador in Vienna, Baron St. Saphorin, possessed it at the beginning of the 19th century; afterwards in the Gallery of the empress Josephine in Malmaison, from there the picture was purchased in 1815 by crown prince Ludwig. ♣ Old copies in the Museum Society at Osnabrück, the Pinakothek in Bologna (Nr. 7), Venice, Verona. Cr. u. Cav. V. 602, Lermolieff page 101.

1052 *(1040)* VIRGIN AND CHILD, and two angels.

Lime wood. h. 0,64 m, br. 0.46 m. * Bought by the late king Maximilian II. 1833 in Bologna from the gallery of Zambeccari and presented to the Pinakothek. ♣ Early work; painted about 1490—94, according to Lermolieff, page 101 and Gallery Borghese, page 253. See Cr. a Cav. V. 599 and Jacobsen Rep. XX (1897) 431, who considers only the angels to be original; of contrary opinion Hermanin, L'Arte I. (1898) 70.

FRANCIABIGIO FRANCESCO DI CRISTOFANO BIGI, born 1482 in Florence, died there 24. Jan. 1525. At first pupil of Mariotto Albertinelli, influenced by Piero di Cosimo, and especially by Andrea del Sarto, whose studio he shared. Worked in Florence.

8886 MADONNA AND CHILD. Halflength.

Poplar wood. h. 0.66 m, br. 0.51 m. * Presented to the Pinakothek in 1914 by Professor Dr. A. L. Mayer. ♣ The picture is very similar, in style, to the Madonna with the sleeping Child, in possession of the duke of Alba at Madrid.

FRANCUCCI see IMOLA.

FRENCH SCHOOL ABOUT 1500—1510.

8572 *(1470)* DENISE FOURNIER, wife of Nicolas du Pré. Above (in ground) the inscription: Damoiselle Denise Fournier Femme de Nicolas du Pré Conseiller du Roi et des Conptes.

Oak. h. 0.43 m, br. 0.31 m. * Purchased 1909 in the Munich art trade.

FRENCH SCHOOL ABOUT 1520—30.

15 *(94)* MAN WITH BLACK CAP.

Oak. h. 0.36 m, br. 0.27 m. * Mannheim Gallery.

FRIES HANS FRIES, born at Freiburg in Switzerland about 1465, died in Bern after 1518, pupil of Heinrich Bichler in Bern, worked in Basel, from 1501—10. Town Painter in Freiburg, lastly in Bern.

PARTS OF AN ALTAR WORK.

Wailerstein-formerly Rechberg Collection. H. G. 282—285. 1911 from the German. Museum at Nuremberg Nr. 334—337; H. G. 280 and 281. 1911 from the gallery at Schleissheim Nr. 177. On the back of H. G. 282—285 were originally reliefs. ♣ See B. Haendcke, Jahrb. d. preuss. Kstsammlg. XI, 168 f. and J. Zemp in Schweizerisches Künstlerlexikon I, 497 ff.

H. G. 282 *(1472a)* THE VIRGIN AND CHILD AND AN ABBOT. Signed below (in the middle) H. F. 1501.

Pine wood. h. 0.66 m, br. 0.37 m, sawn off top.

H. G. 283 *(1472b)* STIGMATISATION OF ST. FRANCIS.

Pine wood. h. 0.66 m, br. 0.37 m.

H. G. 285 *(1472c)* ST. ANNA, THE VIRGIN AND CHILD.

Pine wood. h. 0.66 m, br. 0.37 m.

H. G. 284 *(1472d)* MARTYRDOM OF ST. SEBASTIAN.

Pine wood. h. 0.66 m, br. 0.37 m.

H. G. 280 *(1472e)* RESURRECTION OF THE BLESSED.

Pine wood. h. 1.26 m, br. 0.55 m.

H. G. 281 *(1472e)* FALL OF THE DAMNED.

Pine wood. h. 1.26 m, br. 0.55 m.

FYT JAN FYT, christened in Antwerp 15. March 1611, died there 11. Sept. 1661, since 1622 pupil of Jan van den Berch, then of Frans Snyders, freemaster 1629 till 30, lived in the thirties in France and Italy, above all in Rome, worked since 1641 in Antwerp.

203 *(963)* FAWN, CHASED BY DOGS. Signed (left) below: Joanes Fyt.

Canvas. h. 1.95 m, br. 3.07 m. * Düsseldorf Gallery. Presented, with the three following pictures, by the town of Solingen, 1767 to Elector Karl Theodor. Levin III. 133.

255 *(964)* BEARHUNT. Signed: Joanes Fyt.

Canvas. h. 1.95 m, br. 3.05 m. * Origin as Nr. 203.

259 *(965)* BOARHUNT. Signed: Joanes Fyt.

Canvas. h. 1.93 m, br. 3.05 m. * Origin as Nr. 203.

199 *(966)* STILLIFE WITH DOGS. Signed (right) below: Joanes Fyt.

Canvas. h. 1.95 m, br. 3.07 m. * Origin as Nr. 203.

1719 *(1473)* TWO MONKEYS at a dish of fruit. Signed (left) above: Joannes Fyt.

Canvas. h. 0.77 m, br. 1.21 m. * Mannheim Gallery. 1909 from the Gallery at Schleissheim Nr. 1106.

1800 *(1474)* HUNTBOOTY, FRUIT AND MUSIC INSTRUMENTS.

Canvas. h. 1.77 m, br. 2.65 m. * Elector's Gallery in Munich. 1909 from the Gallery in Schleissheim Nr. 1108.

1805 *(1475)* HUNTBOOTY, CAT, MONKEY etc. with servant in spanish costume.

Canvas. h. 1.78 m, br. 2.77 m. Above 0.12 m, left 0.25 m, right 0.22 m added (as companion piece to Nr. 1800). * Elector's Gallery at Munich. 1909 from the Gallery in Schleissheim Nr. 1109.

GAROFALO

BENVENUTO TISI, called Il GAROFALO, born at Ferrara 1481, died there 6. Sept. 1559, pupil of Dom. Panetti at Ferrara and of Boccaccio Boccaccino (1499) at Cremona; came, after a stay in Rome 1499, under the influence of Lorenzo Costa in Mantua, then of Raphael in Rome (1510—12) and of Dosso Dossi. Worked preferably in Ferrara.

H. G. 295 *(1080)* LAMENTATION OVER CHRIST. Dated (right) below: M. D. XXX. Luio.

Canvas. h. 2.43 m, br. 1.53 m. * Bought by King Ludwig I. 1867 from the Braschi family in Rome. ♣ Lermolieff page 100. Perhaps the Burial of Christ with life-size figures by Garofalo, about which Dillis reports (1805), from Gallery Borghese, formerly at Cammuccini. According to Gronau (Th. Becker) probably belonging to the pictures for S. Bernardino in Ferrara.

26 *(1081)* THE VIRGIN WITH ST. MICHAEL AND ST. JOHN THE BAPTIST.

Canvas. h. 0.64 m, br. 0.59 m. * Zweibrücken Gallery. 1906 till 1910 in the Filial Gallery at Erlangen Nr. 119. ♣ Early work of the master, still strongly under the influence of Dossi. Lermolieff, page 99.

GELDER

AERT DE GELDER, born 26. Oct. 1645 in Dordrecht, buried there 28. Aug. 1727, pupil of S. van Hoogstraten and Rembrandt, worked in Dordrecht.

841 *(355)* THE JEWISH BRIDE. (Esther adorns herself.) Right top (indistinct) the signature and 1684.

Canvas. h. 1.39 m, br. 1.63 m. * Mannheim Gallery. ♣ Probably from the auction D. Jestwaart in Amsterdam. 2. 4. 1749 (sold to G. Morel) K. Lilienfeld, A. de Gelder (Hague 1914) Nr. 31. Till 1881 in the Gallery at Schleissheim as by Rembrandt.

6284 THE SCOURGING OF CHRIST. Traces of the signature (right) below.

Canvas. h. 0.72 m, br. 0.59 m. * From the Elz Gallery. 1916 with the following pictures from the Filialgallery at Aschaffenburg (Nr. 199, 200, 203, 204); belonging, with Nr. 196—198, 201, 202, 205 of the Aschaffenburg Gallery to a series supposed to have been formerly in the collection of Kammerrat J. von Dufresne (see Catalogue des tableaux . . . . . chez le Sieur F. J. de Dufresne, Munich 1769, Nr. 389—404). ♣ Lilienfeld op. cit. Nr. 90.

6337 THE WAY TO GOLGATHA. Below in the middle: Traces of the signature.

Canvas. h. 0.72 m, br. 0.60 m. * Origin as Nr. 6284.

6331 THE BURIAL OF CHRIST. Signed (left) below: A. de Gelder f.

Canvas. h. 0.71 m, br. 0.59 m. * Origin as Nr. 6284. Lilienfeld Nr. 94.

GHIRLANDAJO DOMENICO GHIRLANDAJO DI TOMMASO BIGORDI,

born at Florence 1449, died there 11. Jan. 1494, pupil of Alessio Baldovinetti, further educated under the influence of Andrea del Castagno and Andrea del Verrocchio; worked preferably in Florence, from time to time in S. Gimignano and Rome.

THE HIGH ALTAR OF ST. MARIA NOVELLA IN FLORENCE.

The altar, a gift of Giov. Tornabuoni, was taken down in 1804 and came into the possession of crown prince Ludwig, from the house of Medici in 1816. Since 1850 owned by the state. The rear side of the central panel, and the outer wings came to Berlin, Kaiser-Friedrich-Museum (Nr. 74—76), two further wings were sold in 1809 to Lucian Bonaparte, from which the St. Stephen in the museum at Budapest. The St. Dominic is lost since the Talleyrand auction. ♣ The altar had remained incompleted at the death of Domenico. Vasari III. 268, Cr. u. Cav. III. 244, Lermolieff, page 127. — Nr. 1077 was, as the Berlin panels, completed by Francesco Cranacci, Jacopo del Tedesco, and Benedetto Ghirlandajo (Vasari, Gronau, Bd. VI., page 252) in oil, while both other panels are painted in tempera.

1078 *(1011)* THE VIRGIN AND CHILD, WITH FOUR SAINTS. Frontside of the centre piece.

Poplar wood. h. 2.21 m, br. 1.98 m. Tempera. The front figures partly in oil. ♣ By P. E. Küppers, die Tafelbilder des Domenico Ghirlandajo, Strassburg 1916, page 78 ff. disputed, without reason, to Domenico.

1076 *(1012)* ST. LAURENCE. Innerside of the left wing.

Poplar wood. Tempera, partly oil. h. 2.11 m, br. 0.60 m. ♣ According to Küppers op. cit. page 80, by Mainardi.

1077 *(1013)* ST. CATHARINE OF SIENA. Innerside of right wing.

Poplar wood. Oil. h. 2.13 m, br. 0.59 m.

GHIRLANDAJO RIDOLFO DI DOMENICO GHIRLANDAJO BIGORDI,

born in Florence 4. Febr. 1483, died there 6. June 1561, pupil of his father Domenico, his uncle Davide, influenced by Fra Bartolommeo, Leonardo and Raphael. Worked in Florence.

H. G. 303 *(1077)* THE VIRGIN AND CHILD and little St. John.

Chestnut wood. Round picture. Diameter 0.96 m. * Bought before 1826 by crown prince Ludwig. ♣ Studio work.

GIORDANO LUCA GIORDANO, called FA PRESTO, born at Naples 1632,

died there 12. Jan. 1705; pupil of J. de Ribera in Naples and of Pietro da Cortona in Rome; further educated in Venice

under the influence of the works of Veronese and Tintoretto. Worked in Naples, Florence (1679 and 1682), Rome, Madrid, Toledo, El Escorial (1692—1702), at last again in Naples.

516 *(1281)* THE DYING SENECA. Signed (false) below in the middle: Josepe de Ribera Español F. 1645.

Canvas. h. 2.63 m, br. 2.43 m. * Mannheim Gallery. ♣ Beruete, Ozzola, L. Venturi and A. L. Mayer (Ribera, Leipzig 1908, page 139) consider the picture to be an early work of Giordano. Perhaps painted by Giordano in Ribera's studio.

154 *(1280)* DESCENT FROM THE CROSS OF ST. ANDREW. Signed (false) right, below: Josepe De ribera Español. E. 1644.

Canvas. h. 2.58 m, br. 1.97 m. * Mannheim Gallery. ♣ A "Descent from the cross of St. Andrew in Riberas manner" is mentioned in the inventory of the house of Colonna. Mündler and Bayersdorfer already doubt the correctness of the attribution to Ribera contained in the former catalogue. Early work of Giordano. See Mayer, Ribera, page 139 and 140.

492 *(1253)* A PHILOSOPHER.

Canvas. h. 1.27 m, br. 1.00 m. * Düsseldorf Gallery. ♣ Hitherto considered to be a self-portrait of Giordano. But the self-portrait in the Uffizi, as well as the portrait on the ceiling fresco in the sacristy of the Toledan Cathedral speak against this supposition.

493 *(1254)* A PHILOSOPHER.

Canvas. h. 1.27 m, br. 1.06 m. * Düsseldorf Gallery. ♣ Companion piece to the before mentioned.

787 *(1252)* THE MASSACRE OF THE INNOCENTS.

Canvas. h. 1.90 m, br. 3,80 m. * Düsseldorf Gallery. ♣ Late work.

GIORGIO

FRANCESCO DI GIORGIO DI MARTINO, born in Siena in September 1439, died there in Jan. 1502; pupil of Vecchietta. Worked in Siena, also as builder and sculptor.

1020 *(1022)* THE MIRACLE OF ST. ANTHONY'S DONKEY.

Wood. h. 0.28 m, br. 0.63 m. * Purchased 1808 in Rome. ♣ P. Schubring, Monatshefte für Kunstwissenschaft IX (1916), 83: perhaps Predella of an altar picture painted by Fr. di Giorgio, together with Neroccio for St. Francesco in Siena. According to Berenson, executed after a fresco of Vecchietta by Andrea die Niccolò. A. Venturi: Neroccio di Bartolommeo Landi.

GIORGIONE

GIORGIO DA CASTELFRANCO, called GIORGIONE, born at Castelfranco Veneto about 1478, died in Venice shortly before 25. Oct. 1510. Pupil of Giovanni Bellini, worked in Venice.

524 *(1107)* MALE PORTRAIT. Halflength.

Poplar wood. h. 0.70 m, br. 0.54 m. * Elector's Gallery in Munich, traceable since 1748. The picture, with regard to style, is closely in character with the later works of Giorgione, but still the attribution is not sure, — as the picture, in some respects, is above the degree of style of Giorgione. The picture is considered to be a work of Giorgione, since an early period. Ridolfi (I. 88) describes it as a portrait of a Fugger. On the back of the board stands, in the writing of the later part of the 16th century: "Giorgon de Castel Franco, F. Maestro De Titiano", An engraving by Wenzel Hollar of 1650 describes the work as a portrait of the painter Buffalmaco by Giorgione. A study in oil by Giorgione, respresenting a Fugger, is mentioned by Vasari. Later authors (Mündler, Cavalcaselle) have declared the picture to be a work of Palma Vecchio, still Mündlers identification of the picture with a selfportrait of Palma, mentioned by Vasari, is in no way sufficiently evident (Ludwig Justi, Giorgione, 1. ed. Berlin 1908, I. page 176 f., Lermolieff I. 16 and 41, II. 25 ff. and Berenson (Venetian Painters, New York 1911, page 100) suggest, that it is Cariani. According to Hadeln (Ridolfi I. page 106) by Palma Vecchio. By Justi (op. cit., page 175) given back to Giorgione. Lately Justi supposes (Giorgione, 2. ed., Berlin 1926, II. page 342) the picture was left unfinished by Giorgione, at his death, and was completed by Palma. — Catalogued as Palma since 1884.

GIOTTINO SCHOOL OF GIOTTINO, probably GIOTTINO DI MAESTRO STEFANO, worked in the second half of the 14th century in Florence.

H. G. 304 *(984)* THE LAMENTATION OVER CHRIST.

Walnut wood. h. 0.46 m, br. 0.85 m. * Purchased 1826 by King Ludwig I.

GIOTTO GIOTTO DI BONDONE, born at Colle near Florence about 1266, died at Florence 8. January 1337. According to tradition, pupil of Cimabue. Worked in Florence, Rome, 1290—1300; Padua since 1305/06, and Naples 1330—1333; besides in Assisi, Verona, Ferrara and Ravenna.

667 *(981)* CHRIST ON THE CROSS.

Chestnut wood. h. 0.45 m, br. 0.44 m. * Purchased 1813 by King Max I. from count Lucchesi. The three pictures supposed to be studio works. Cr. und Cav., ital. edition I. 589. Authentic, according to Thode, Giotto, page 139; according to Lermolieff, page 134, Voll, Führer page 208, Rintelen, Giotto, page 223, the "Crucifixion" as well as "The Last Supper" are studio works; Jacobsen, Rep. XX. 426 considers some heads of Nr. 667 to be original, also Berenson. According to Sirèn, Giotto and some of his followers 1917, Vol. I. page 49 ff. all three pictures belong to a series of predella pictures, (from which examples are contained in the Metropolitan-Museum New York, at Mrs. Gardner in Boston and at B. Berenson), and are original works of the master, partly affected by unfavourable state of preservation. Cr. and Cav. ed. Douglas II. III. note 5 suggest the three pictures, hardly right, to be works of a pupil of Taddeo Gaddi. — Van Marle, the Italian Schools of Painting III. 186. ff. "assistant of Giotto". According to Weigelt, Giotto, Klassiker der Kunst, page LV, by an unknown pupil of Giotto, from whose hand are the Stephen of the Horne Foundation and the Madonna of the Goldman collection.

5295 *(982)* CHRIST IN PURGATORY.

Chestnut wood. h. 0.45 m, br. 0.44 m. * Purchased 1813 by King Max I. from count Lucchesi. 1869 from the Filial Gallery in Augsburg. ♣ According to Jacobsen Rep. XX. 426 School picture. See remark to Nr. 667.

643 *(983)* THE LAST SUPPER.

Chestnut wood. h. 0.42 m, br. 0.43 m. * Transfered 1805 by crown prince Ludwig, as a gift. ♣ Cr. and Cav. ital. edition I. 589. Authentic, according to Berenson and Jacobsen. See notice to Nr. 667.

GOIJEN

JAN VAN GOIJEN, born at Leyden 13. Jan. 1596 died at the Hague 30. April 1656; pupil of Coenr. van Schilperpoort, of Will. Gerritz, of Isaac van Swanenburgh, and Esaias van de Velde in Haarlem and the Hague.

6398 *(535)* FLAT LANDSCAPE. Signed left: vG. 1629.

Oak. h. 0.39 m, br. 0.66 m. * Kurmainzische Gallery at Aschaffenburg.

4893 VILLAGE ON A CANAL. Signed on a boat: v. Goyen.

Oak. h. 0.39 m, br. 0.60 m. * 1804 from the Fürstbischöfl. Schloss at Würzburg. 1922 from the Gallery at Augsburg Nr. 2620.

2015 *(536)* FISHINGBOATS AT SEA. Signed (on a boat right) v. G. 1640.

4892 *(537)* VIEW OF LEYDEN. Signed (left) below: v. G. 1643.

Oak. h. 0.40 m, br. 0.60 m. * From the Fürstbischöfl. Schloss at Würzburg.

GOSSAERT

JAN GOSSAERT, called MABUSE, born at Maubeuge in Hainault about 1470, died at Antwerp 1541. Educated under the influence of Gerard David, later Leonardo. Worked in the service of Philipp of Burgundy, the later bishop of Utrecht, in Italy (1508/9), Middelburg, Utrecht, Brussels and Antwerp.

H. G. 306 *(155)* VIRGIN AND CHILD. Round the arch the inscription, in relief painting: Ge. 3. Mulieris Semen I. H. S. Serpentis Caput Contriuit. Signed (on the step) below: Joannes Malbodius pingebat. 1527.

Oak, rounded top. h. 0.30 m, br. 0.24 m. * Boisserée Collection. ♣ A repetition in the Art-museum at Vienna. (Nr. 755.) E. Weiss, J. Gossaert, Parchim 1913, page 120.

38 *(156)* DANAE. Signed on the step: Joannis Malbodius. pingebat. 1527.

Oak. h. 1.14 m, br. 0.95 m. * Elector's Gallery in Munich. According to Weiss op. cit., page 120, the picture was, in 1621, in the Schatz- und Kunstkammer at Prague.

GOSSAERT SCHOOL OF GOSSAERT.

H. G. 310 *(1477)* MALE PORTRAIT. Halflength.

Oak. h. 0.35 m, br. 0.24 m. * Wallerstein-formerly Rechberg-Collection. 1911 from the German. Museum in Nuremberg Nr. 72. ♣ A close resemblance to the works of Gossaert, about 1510—20, but still cannot be attributed to Gossaert himself. According to M. J. Friedländer, Rep. 1905, 517, perhaps by Jan Joost van Calcar.

H. G. 309 *(1478)* FEMALE PORTRAIT. Halflenght.

Oak. h. 0.35 m, br. 0.24 m. * Wallerstein- formerly Rechberg-Collection. 1911 from the German. Museum in Nuremberg Nr. 73. Companion piece to H. G. 310, by the same hand?

GOUDREAUX PAUL GOUDREAUX, born in Paris 1694, died at Mannheim 10. April 1731. Worked in Mannheim at the court of the Elector Karl III. Philipp v. d. Pfalz.

4065 PORTRAIT OF PRINCE CHARLES ALBERT. Signed on the back of the Picture: Goudreaux parisiensis pinxit et invenit 1723.

Canvas. h. 0.86 m, br. 0.68 m. * Origin unknown. 1820 from the Gallery at Schleissheim Nr. 3729. ♣ See August Goldschmidt, Münchener Jahrbuch 1911, page 83 f.

6167 *(1355)* ELECTOR KARL III. PHILIPP VON DER PFALZ. (Born 1661, reigned 1716—42.) Signed on the back of picture: P. Goudreaux pinxit 1724.

Canvas. h. 2.28 m, br. 1.62 m. * 1879 from the castle at Bamberg. ♣ See August Goldschmidt, Münchener Jahrbuch 1911, 83 f.

GOYA FRANCISCO JOSÉ DE GOYA Y LUCIENTES, born at Fuentetodos in Aragon, 30. March 1746, died at Bordeaux 16. April 1828; pupil of José Luzan y Martinez at Zaragoza, and Francisco Bayeu in Madrid. Further educated under the influence of the works of Velazquez and Tiepolo. Worked principally in Madrid, and Zaragoza, short time in Italy (Rome, Parma 1771) and Bordeaux.

8614 *(1480)* MARIA LUISA, wife of Charles IV. of Spain. (1751—1819.)

Canvas. h. 0.91 m, br. 0.66 m. * Purchased in 1911 in the Munich art trade. ♣ Painted shortly after 1800. Compare the large family picture in the Prado at Madrid (Nr. 726).

9334 THE ARMY DOCTOR AND COURTPHYSICIAN DON JOSÉ QUERALTÓ. Signed: Dn. Josef Queraltó por Goya 1802.

Canvas. h. 1.02 m, br. 0.76 m. * Purchased 1925. ♣ See A. L. Mayer, Münchener Jahrbuch, 1926 N. F. III, page 137.

8615 *(1479)* THE PLUCKED TURKEY. Signed (left) above: Goya.

Canvas. h. 0.62 m, br. 0.44 m. * Purchased in 1909 in the Munich art trade. ♣ Late work. Compare to it the "unplucked turkey" in the Prado Museum at Madrid (Nr. 751). A. L. Mayer, Münchener Jahrbuch 1912, I., 70.

8617 *(1481)* THE DUEL.

Wood. h. 0.31 m, br. 0.20 m. * Formerly, with the three following pictures in the Lafitte collection at Madrid. Purchased in 1911 in the Munich art trade. ♣ From the late period of the master; Goya lithographed a similar duel (El desafio) in 1826 in Bordeaux.

8616 *(1482)* THE WOUNDED MAN.

Wood. h. 0.31 m, br. 0.20 m. * See remark to Nr. 8617; which is certainly intended as its companion piece.

6616 *(1483)* THE WITCHES' EXECUTION.

Wood. h. 0.31 m, br. 0.20 m. * See remark to Nr. 8617. ♣ Late work.

8615 *(1484)* THE MONK'S SERMON.

Wood. h. 0.31 m, br. 0.20 m. * See remark to Nr. 8617. ♣ Late work. A sepia study for the women in the Biblioteca Nacional at Madrid.

GRANACCI

FRANCESCO GRANACCI, born in Florence 23. July 1477, died there 30. November 1543; pupil and assistant of Dom. Ghirlandajo; further educated under the influence of Fra Bartolommeo and Raphael. Worked in Florence, Pisa and Rome.

FOUR ALTAR PANELS.

Purchased for crown prince Ludwig, 1817 in Florence. Came into the possession of the State in 1850. Probably the high altar of the Nuns convent St. Apollonia in Florence. The predella panels are now in the Academy at Florence (Nr. 285—290). ♣ Cr. u. Cav. IV. 543.

1068 *(1061)* ST. MAGDALENE.
Chestnut wood. h. 1.27 m, br. 0.62 m.

1066 *(1062)* ST. APOLLONIA.
Chestnut wood. h. 1.27 m, br. 0.62 m.

1065 *(1063)* ST. HIERONYMUS.
Chestnut wood. h. 1.26 m, br. 0.62 m.

1067 *(1064)* ST. JOHN THE BAPTIST.
Chestnut wood. h. 1.26 m, br. 0.62 m.

GRANDI

ERCOLE GRANDI, born at Ferrara about 1462, died there 1535. Pupil of Lorenzo Costa, further educated under the influence of Fr. Francia and Perugino in Bologna, since 1489 in the service of the House of Este in Ferrara. Worked mostly in Ferrara and Bologna; temporarily in Cesena and Ravenna.

H. G. 315 *(1074)* HEAD OF THE ARCHANGEL MICHAEL. Fragment. False signature on the gold buckle on the armour: R. S.

Walnut wood, oval. h. 0.23 m, br. 0.17 m. * Purchased, as a work by Raphael, from the house of Zampieri at Bologna for King Ludwig I. ♣ Attributed to Sodoma by Eisenmann; Mündler has a contrary opinion: perhaps Costa; Lermolieff, page 106: School of Costa, perhaps Grandi; Frizzoni, L'Arts X. 166: Timoteo Viti; as well as Jacobsen and Berenson. According to Venturi, Storia dell'Arte ital. VII, IV. 839 by a follower of Costa, related to Chiodarolo. The present attribution was made in account of the comparison with the St. George in the altar picture by Grandi in the National Gallery, London (Nr. 1119).

GRECO

EL GRECO (DOMENICO THEOTOKOPULI), born in Candia (Creta) about 1547, died at Toledo 7. April 1614. Pupil of Titian, influenced by Paolo Veronese, Tintoretto, Bassano and Parmigianino, as well as by the works of Correggio and Michelangelo. Worked in Venice, Parma, Rome and (since about 1576) in Toledo.

8573 *(1485)* THE DISROBEMENT OF CHRIST.

Canvas. h. 1.65 m, br. 0.99 m. * Purchased in the french art trade in 1909. Formerly in the Abreu collection in Sevilla. ♣ Definite redaction (painted about 1583—84) of the famous composition treated for the first time in the altar panel in the principal Sacristy, of the Toledan Cathedral, completed in 1579. See Cossio, El Greco, Madrid 1908, page 173 f.; A. L. Mayer, Münchener Jahrbuch, 1912, I. 58 ff. Mayer, El Greco (1926), catal. rais. Nr. 77.

GREUZE

JEAN BAPTISTE GREUZE, born at Tournus near Mâcon 21. Aug. 1725, died in Paris 21. March 1805. Pupil of Grandons at Lyon. 1755—57 in Italy. Worked in Paris.

1171 *(1377)* YOUNG GIRL. Halflength.

Canvas. h. 0.41 m, br. 0.33 m. * Bought by King Max I. in 1812.

GRÜNEWALD

MATTHIAS GRÜNEWALD, traceable from about 1503 till 1529, worked in Isenheim, Mainz and Aschaffenburg. Lately, with noteworthy grounds, identified with Matthias Neidhard-Gotthard, Court Painter to Cardinal Albrecht von Brandenburg, Elector of Mainz. Main-Franconian Schoolorigin.

L. 2 *(1486)* THE MOCKING OF CHRIST.

Pine wood. h. 1.09 m, br. 0.73 m. * Brought from the Munich Carmelite Cloister to the picture gallery in 1803; lent to the university at Landshut 1809 and given back to the Pinakothek in 1910 with the transfer of this university to Munich. ♣ The former inscription, with the date 1503 on the picture, disappeared in the restoration of the picture in 1910 and was added (probably after a genuine signature on the original frame). See Braune, Rep. XXXII. 501; H. A. Schmidt, Die Gemälde

und Zeichnungen von Matthias Grünewald, 2. Teil, Strassburg 1911, page 61 ff., O. Hagen, M. Gr. (München 1919) page 80 ff., 203. A. L. Mayer, M. Gr. (München 1919) page 21 ff. M. Voegelen in Rep. Band XLIII. page 9. Old copies in Wiesbaden, private possession, in the Seminary of the Academy at Hanau, and in the gallery at Hermannstadt (Nr. 222).

1044 *(281)* ST. MAURICE AND ST. ERASMUS.

Lime-wood. h. 2.26 m, br. 1.76 m. * Painted by the order of Cardinal Albrecht von Brandenburg for the collegiate monastry church St. Moritz and St. Mary Magdalene, begun by him in 1518, consecrated in 1523, at Halle a. S. and brought, after the dissolution of the monastry in 1541, to the monastry in Aschaffenburg. 1803—1836 in the Aschaffenburg Gallery, since 1836 in Munich. ♣ See W. Schmitt, Rep. I. 411, Flechsig, Cranach Studien page 154. O. Hagen, M. Grünewald (München 1919) page 164 ff., 212. St. Erasmus bears the features of Cardinal Albrecht. Those four panels of the so-called Pseudo-grünewald, till 1909 in the Pinakothek, now in the Filial Gallery at Aschaffenburg, in case they really were wings of our picture, might have been added not in Aschaffenburg but in Halle.

GUARDI FRANCESCO GUARDI, born in Venice 5. Oct. 1712, died there 1. Jan. 1793. Pupil of his brother Antonio Guardi, influenced by Canaletto.

8574 *(1487)* VENETIAN GALA CONCERT in honour of the Grand Duke Paul and Grand Duchess Maria Feodorowna, in the Sala dei Filarmonici, at Venice 1782.

Canvas. h. 0.66 m, br. 0.91 m. * Purchased 1909 from the duke of Rutland. ♣ See Simonson, Zeitschrift f. b. K. N. F. XXI. 232. The companion piece to this picture, representing a "Banquet", formerly in the Paris art trade; illustrated in Burlington Magazine, May 1911. Further pieces belonging to this series are a "Festival procession on the St. Mark's Square" (american private collection), and a "Regatta" (disappeared). See A. L. Mayer, Sitzungsberichte der Münchener Kw. Ges. vom 6. Mai 1911.

HAARLEM SCHOOL FROM 1617.

1285 *(874)* PORTRAIT OF A MERCHANT. Signed (left): L-Vt Aetatis suae 51. Anno 1617.

Canvas. h. 1.21 m, br. 0.87 m. * Elector's Gallery in Munich. Formerly considered to be a work of Douffet.

1248 *(875)* WIFE OF THE BEFORE MENTIONED. Signed (left): Aetati sua 57. Anno 1617. Companion piece to above.

Canvas. h. 1.26 m, br. 0.87 m. * Elector's Gallery in Munich. ♣ See the previous number.

HALS FRANS HALS, born in Antwerp probably 1580, died at Haarlem 29. Aug. 1666. Pupil of Karel van Mander there before 1603.

8402 *(1488)* WILLEM CROES. Signed (left) below with the monogram FH.

Oak. h. 0.47 m, br. 0.34 m. * Was formerly in the Steengracht collection at the Hague, then as a loan, from Baron von Pallandt, in the Mauritshuis at the Hague. Purchased in 1906 from Herrn von Stock in Haarlem. ♣ Painted about 1658. The date 1658, refered to by Moes, Fr. Hals, 1909, page 61, 65 and page 101, Nr. 30, is not to be found on the panel. De Groot Nr. 171 Icon. Bat. 1808. Voll, Münchener Jahrb. 1906, page 33 ff. Bode and Binder, Franz Hals, Berlin 1914, Nr. 276. According to Valentiner, F. H., Klass. d. K., painted some years before 1658.

HEDA

WILLEM CLAESZ. HEDA, born at Haarlem 1594, died there after 1678 (?). Documented in Haarlem between 1631 till 1678.

283 *(618)* STILLIFE with stem glass, zincpot and silver goblet. Signed: Heda 1634.

Oak. h. 0.76 m, br. 0.90 m. * Elector's Gallery in Munich.

5483 *(619)* STILLIFE with ham and beerglass. Signed on the tip of the cloth in the middle: Heda 1635.

Oak. h. 0.58 m, br. 0.78 m. * Zweibrücken Gallery.

4847 *(1489)* STILLIFE with silver plate. On the cloth (right) below: Heda 1644 (?).

Oak. h. 0.78 m, br. 0.63 m. * Mannheim Gallery. 1910 from the Filial Gallery at Augsburg Nr. 654.

HEEM

JAN DAVIDSZ. DE HEEM, born in Utrecht 1606, died at Antwerp between 14. Oct. 1683 and 26. April 1684. Pupil of his father David, worked in Leyden (1628), Utrecht (1632—35, 1667—72) and Antwerp (1636—67 and since 1672).

2082 *(624)* FRUIT PIECE. Signed (left) under the plate: J. De Heem. F. 1653.

Canvas. h. 0.67 m, br. 0.91 m. * Elector's Gallery in Munich.

568 *(624)* BOUQUET IN GLASS VASE. Crucifix and Death's head. Signed (on the stone table top): J. De Heem. F. On a sheet of paper the following, a verse relating to the crucifix, signed with de Heems signature:

Mer naer d'Alderschoonste Blom
daer en siet men niet naer' om.

Above in the corner (right) the name of the artist, associated in the work, Nic. v. Veerendael (1640—91).

Canvas. h. 1.02 m, br. 0.84 m. * Elector's Gallery in Munich.

HEIJDEN

JAN VAN DER HEIJDEN, born in Gorinchen (Gorkum) 1637, died at Amsterdam 28. March 1712; pupil of a glasspainter at Gorkum, worked in Amsterdam and on journeys in Germany, Belgium and England.

142 *(614)* SQUARE WITH A CHURCH. Signed (right) below: Jan van der Heyde.

Oak. h. 0.49 m, br. 0.58 m. * Mannheim Gallery. ♣ Figures by Adriaen van der Velde.

7287 *(615)* THE OLD PALACE IN BRUSSELS, with the Zoological Gardens. Signed (right) below: v. Heyden.

Oak. h. 0.51 m, br. 0.63 m. * From the castle at Ansbach.

HEINTZ

JOSEPH HEINTZ, born at Bâle 11. June 1564, died in Prague Oct. 1609. Pupil of Hans von Aachen in Rome. Worked in Augsburg, and since 1591 in Prague; Court Painter of Emperor Rudolf II.

1579 SATYRS AND NYMPHS. Signed (left) below: Jo. Heintz. F. 1599.

Copper, oval. h. 0.24 m, br. 0.32 m. * Mannheim Gallery. 1921 from the Gallery at Schleissheim Nr. 3207. ♣ Bassermann-Jordan III, Pl. 20. Haendcke, Wiener Jahrbuch XV, 49, 52, 57.

HELST

BARTHOLOMÄUS VAN DER HELST, born at Haarlem about 1612, buried in Amsterdam 16. December 1670. Pupil of Nic. Eliasz in Amsterdam and worked there till his death.

7256 *(315)* MAN IN BLACK ATLAS COAT. Signed (right) below: B. van der Helst. 1649.

Canvas. h. 1.10 m, br. 0.88 m. * 1872 from the castle at Ansbach.

762 *(316)* WOMAN IN BLACK ATLAS ROBE.

Canvas. h. 1.10 m, br. 0.88 m. * Same origin as Nr. 7256.

HEMESSEN

JAN SANDERS VAN HEMESSEN, born at Hemishem near Antwerp about 1504, died at Haarlem before 1575. 1519 pupil of Hendr. van Cleve, 1524 Master, 1548 Deacon of the Antwerp-Painter's-Guild. Worked in Antwerp and Haarlem since 1551.

10 *(170)* ISAAC BLESSES JACOB.

Oak. h. 1.18 m, br. 1.50 m. * Since Maximilian I. in the Elector's Gallery in Munich. ♣ See F. Graefe, Jan Sanders van Hemessen, Leipzig 1909, page 47.

HOBBEMA

MEINDERT HOBBEMA, born in Amsterdam 1638, died there 7. December 1709. Pupil of Jakob van Ruijsdael. Worked in Amsterdam.

893 *(750)* LANDSCAPE. Signed (below) left: M. Hobbema.
Oak. h. 0.52 m, br. 0.65 m. * Purchased 1792 from de Vigneux. ♣ Early work.

HOLBEIN

HANS HOLBEIN THE ELDER, born in Augsburg about 1465 as son of the tanner Michael Holbein, died at Isenheim 1524. Worked since about 1493 till 1517 in Augsburg, temporarily in Ulm, Frankfort and in Alsace, since 1517 in Isenheim.

THE PANELS OF THE KAISHEIMER ALTAR.

1803 from Kaisheim. ♣ Wings of the former high altar in the convent church at Kaisheim, which was erected in 1502 to the order of the Abbot George Kastner. The carved middle piece was by master sculptor Gregori (Erhart), the architectural erection, the shrine etc. were executed by master joiner Adolf Kastner. (Steichele, Beschreibung des Bistums Augsburg II. 667.) The altar closed showed eight scenes of the Passion, arranged in two rows, one above another, — opened on the inner sides of the wings: eight representations of the life of the Virgin, — in the shrine: carved work. A figure of the Kaiser Friedrich-Museum at Berlin is supposed to be the Virgin of the shrine. See Vöge, Katalog der Bildw. d. chr. Ep. Nr. 100. The Predella (?) with the three scenes of the Crucifixion, Descent from the Cross, and Entombment are (taken apart) in the Filial Gallery at Augsburg Nr. 2071—2073.

Outer sides of the wings:

725 *(193)* CHRIST ON THE MOUNT OF OLIVES.
Pine wood. h. 1.32 m, br. 0.84 m.

735 *(196)* THE SCOURGING OF CHRIST.
Pine wood. h. 1.32 m, br. 0.84 m.

729 *(194)* THE TAKING OF CHRIST.
Pine wood. h. 1.79 m, br. 0.82 m.

730 *(195)* CHRIST BEFORE PILATE.
Pine wood. h. 1.79 m, br. 0.82 m.

734 *(197)* THE CROWNING WITH THORNS.
Pine wood. h. 1.42 m, br. 0,85 m.

736 *(200)* RESURRECTION OF CHRIST.
Pine wood. h. 1.41 m, br. 0.84 m.

731 *(198)* ECCE HOMO.
Pine wood. h. 1.79 m, br. 0.82 m.

732 *(199)* CHRIST BEARING THE CROSS.
Pine wood. h. 1.78 m, br. 0.81 m.

Inner sides of the wings:

721 *(202)* THE ANNUNCIATION OF THE VIRGIN. Signed: Hanns Holbon.
Pine wood. h. 1.41 m, br. 0.84 m.

722 *(203)* THE VISITATION OF THE VIRGIN.
Pine wood. h. 1.42 m, br. 0.85 m.

726 *(201)* THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.
Pine wood. h. 1.79 m, br. 0.81 m.

727 *(204)* THE BIRTH OF CHRIST.
Pine wood. h. 1.78 m, br. 0.81 m.

724 *(205)* ADORATION OF THE KINGS.
Pine wood. h. 1.41 m, br. 0.85 m.

723 *(207)* PRESENTATION OF INFANT CHRIST IN THE TEMPLE.
Pine wood. h. 1.41 m, br. 0.85 m.

728 *(206)* CIRCUMCISION OF CHRIST. With the kneeling donor, and his coat-of-arms.
Pine wood. h. 1.80 m, br. 0.82 m.

733 *(208)* THE DEATH OF THE VIRGIN.
Pine wood. h. 1.79 m, br. 0.81 m.

THE SEBASTIAN'S ALTAR.

From the Sebastian's Chapel of S. Salvator in Augsburg. Purchased by the State in 1809. ♣ Supposed to have been ordered from Holbein by Magdalena Imhof in 1515 for the convent church St. Catharine in Augsburg, and consecrated in 1517. According to Förster, the old frame bore the signature: Hans Holbein 1560. W. Schmidt in Zahns Jahrbücher V. 62. Woltmann, Holbein und seine Zeit, Leipzig 1874 I, 94. Glaser, Holbein d. Ä., Leipzig 1908.

5352 *(209)* MARTYRDOM OF ST. SEBASTIAN. Centre piece.

Lime-wood. h. 1.53 m, br. 1.07 m. Brought from Augsburg to Munich in 1864 and united with the wings, which were there since 1809. ♣ Various silverpoint studies, for details of the panels, in Kopenhagen. Woltmann Nr. 225, 228, 229, 232, 233. The pendrawing, shaded with chinese ink, in the Uffizi in Florence, (Inv. 2282) is a copy.

669 *(210)* ST. BARBARA. On back: The Angel of the Annunciation. Left Wing.

Lime-wood. h. 1.50 m, br. 0.47 m. ♣ With the following attributed, by some investigators, to Sigmund Holbein, by others, incorrectly, to Hans Holbein the Younger, who was, at that thime, 19 years old and worked in Bâle since 1515. See also Huppertz, Rep. XXXIV. 255.

668 *(211)* ST. ELISABETH. On back: The Virgin of the Annunciation. Right Wing.

Lime-wood. h. 1.50 m, br. 0.47 m. ♣ The bearded man, on the right beside St. Elisabeth, bears the features of the painter. Signed silverpoint studies for this selfportrait in Chantilly, Woltmann Nr. 277.

HOLBEIN

HANS HOLBEIN THE YOUNGER, born in Augsburg winter 1497—98, died in London between 7. Oct. and 29. November 1543. Pupil of his father Hans Holbein the Elder, educated himself further under the influence of the Italians. Since autumn 1515 in Bâle, where he was received, in 1519, into the guild and became a citizen in 1520; since 1526 in England, from time to time, 1528—1531 as well as 1538 in Bâle. From 1536 onward Court Painter to Henry VIII.

1083 *(212)* DERICH BORN from Cologne. Signed beside the head: De Bor(n) (ae) tatis suae (Ao) MDXXX(III).

Paper, oval. h. 0.09 m, br. 0.07 m. * Mannheim Gallery. ♣ An oilportrait of Derich Born 1533 in Windsor Castle.

737 *(213)* SIR BRYAN TUKE, Chanceller of the Exchequer to Henry VIII. of England. Signed (left) below: (false) IO: Holpain.

Oak. h. 0.49 m, br. 0.38 m. * Already in the ducal Gallery at Munich in the 16th century. ♣ Studio- or School-replica. — The Death, and the inscription, relating to it (left below): (Nunquid non paucitas dierum meorum finietur brevis Job. cap. 10) are additions of the 17th century. In the Fickler inventory of 1598 still without the Death, and with the Inscription: "Brianus Tuke Miles. Anno Aetatis suae LVII" quoted. A second example of this portrait from the Methuen collection (formerly in possession of the Duke of Westminster, then at Miss Guest of Inwood, London, now at Mr. Dickermann, New York), bears, besides the passage from Hiob, still this inscription, and the motto „Droit et avant". A third replica, in possession of Mr. Hugh Blaker in London, has the same inscription, see Burlington Magazine XLII, page 246.

8071 *(1490)* DERICH BERCK, German merchant in London. Signed (right) below: An 1536 aeta: 30.

Oak. h. 0.53 m, br. 0.42 m. * Purchased in the Munich art trade. ♣ Schoolreplica. The original picture, in possession of Lord Leconfield in Petworth, shows on the letter the inscription: Dem Ersame u(nd) fromen Derich berk i. London unt. Stalhoff. On the card beside it: Olim meminisse juvabit; right (below) on the tablecorner, An. 1536 Aetatis: 30. See P. Ganz in the Burlington Magazin XX, 31 and Woltmann, Holbein I. 410, II. 149.

HONDECOETER

MELCHIOR D' HONDECOETER, born at Utrecht 1636, died at Amsterdam 3. April 1695, pupil of his father Gijsbert, and his uncle J. B. Weenix, worked at the Hague (1659—63) and in Amsterdam.

409 *(647)* COCKFIGHT. Signed left in half height: M. D. Hondecoeter.

Canvas. h. 1.10 m, br. 1.44 m. * Elector's Gallery in Munich.

401 *(648)* POULTRY.

Canvas. h. 0.92 m, br. 1.44 m. * Zweibrücken Gallery.

HONTHORST

GERARD VAN HONTHORST, "Gherardo dalle Notti", born in Utrecht 4. Nov. 1590, died there 27. April 1656; pupil of Abr. Bloemaert, influenced by Caravaggio, worked in Italy, London (1610—21 and 1628), Hague (1637—51), but principally in Utrecht.

391 *(308)* THE PRODIGAL SON. Signed Gart van Honthorst. f. 1623.

Canvas. h. 1.25 m, br. 1.57 m. * Zweibrücken Gallery.

HUBER

WOLF HUBER, born in Feldkirch about 1490, died at Passau, June 1553. Domiciled 1515 in Passau. 1517—40 Court Painter to the Prince-Bishop in Passau.

8779 *(1614)* CHRIST ON THE MOUNT OF OLIVES. On back of picture traces of a relief: Adoration of the Kings.

Lime-wood. h. 0.60 m, br. 0.68 m. * 1803 from Passau, after the dissolution of the convents. Till 1914 in the Government Buildings at Landshut. ♣ Belonging with Nr. 8780 to an altar work. See Braune in Archiv für Kunstgeschichte. Taf. 95 and 96 and in Münchener Jahrb. IX. 145, 146.

8780 *(1615)* THE TAKING OF CHRIST.

Lime wood. h. 0.60 m, br. 0.67 m. See remark to previous number.

HUYSMANS

CORNELIS HUYSMANS, christened at Antwerp 2. April 1648, died at Malines 1. June 1727; pupil of Gaspar de Witte at Antwerp, and Jac. d'Artois in Brussels, worked in Malines and Antwerp.

988 *(948)* ENTRANCE TO A FOREST.

Canvas. h. 0.66 m, br. 0.75 m. * Elector's Gallery in Munich.

989 *(949)* ITALIAN LANDSCAPE.

Canvas. h. 0.66 m, br. 0.57 m. * Elector' Gallery in Munich.

HUYSMANS

JAN. BAPTIST HUYSMANS, christened in Antwerp 7. Oct. 1654, died there 14. July 1716; brother and pupil of Cornelis Huysmans.

191 *(947)* TEMPLE RUINS IN A BAY. Signed (left) below: J. B. Huysmans. f. Ao. 1695.

Oak. h. 0.54 m, br. 0.94 m. * Elector's Gallery in Munich. ♣ See W. Schmidt, Zeitschr. f. b. K., X. Supplement 683.

HUIJSUM

JAN VAN HUIJSUM, born at Amsterdam 15. April 1682, died there 7. February 1749, pupil of his father Justus van Huijsum, worked in Amsterdam.

2077 *(651)* FRUITS, FLOWERS AND INSECTS. Signed on the marble table (below): Jan van Huysu .. fecit. 1735.

Mahagony wood. h. 0.80 m, br. 0.60 m. * Mannheim Gallery.

267 *(652)* FRUITS, FLOWERS AND INSECTS. Signed (on the right) below: Jan van Huysum fecit.

Canvas. h. 0.40 m, br. 0.32 m. * Elector's Gallery in Munich.

268 *(653)* BASKET WITH FLOWERS. Signed (left) below as the previous companion piece.

JANSSENS

ABRAHAM JANSSENS, called VAN NUYSSEN, born at Antwerp 1575, died before 25. Jan. 1632. Pupil of Jan Snellinck 1585, independent master 1601, further educated in Italy, where Caravaggio influenced him. Worked in Antwerp.

5004 THE OLYMPUS.

Canvas. h. 2.07 m, br. 2.40 m. * Elector's Gallery in Munich. 1800 carried away to France, 1815 brought back. 1922 from the Gallery in Augsburg Nr. 2447.

JANSSENS

PIETER JANSSENS, worked in the second half of the 17th century at Amsterdam. Educated himself under the influence of Pieter de Hooch.

284 *(426)* WOMAN READING.

Canvas. h. 0.75 m, br. 0.62 m. * Purchased from the Vigneux in 1791. ♣ Formerly attributed to P. de Hooch. Smith. Cat. rais. IV. 131, Nr. 40. Havard, L'art et les artistes holl. III, 113. Contrary opinion, Hofstede de Groot, Oud Holland IX. Nr. 8 and Zeitschr. f. b. K. N. F., I. 134. The companion piece to our picture is the "woman sweeping a room", of the collection M. Rickoff in Paris.

JANSSENS VAN CEULEN

see CEULEN.

IMOLA

INNOCENZO DI PIETRO FRANCUCCI DA IMOLA, born about 1494 at Imola, died at Bologna about 1550; since 1508 pupil of Francia, then of Albertinelli in Florence, further educated by the study of Raphael. Worked principally in Bologna.

H. G. 397 *(1060)* MADONNA AND CHILD, five Saints, and the Donor appear in Glory.

Chestnut wood. h. 2.91 m, br. 2.30 m. * Formerly on the high altar of the Corpus Domini Church in Bologna, later in possession of the family Ercolani, bought from this family by King Ludwig I. in the winter of 1829/30. ♣ Malvasia, Felsina pittrice, Bologna 1678, I. 147. Lermolieff page 102.

JORDAENS

JACOB JORDAENS, born at Antwerp 19. May 1593, died there 18. Oct. 1678; pupil (1607) and son-in-law (1616) of Adam van Noort, since 1615 member of the Lucas Guild, worked in Antwerp.

425 *(813)* THE SATYR WITH THE PEASANTS.

Canvas. h. 1.74 m, br. 2.05 m. * Düsseldorf Gallery. ♣ Painted about 1618. The young woman is certainly the portrait of the artist's wife. Rooses, Jordaens, page 21. Similar representations among others in the galleries at Cassel (Nr. 101), Budapest (Nr. 420) and at A. Cels in Uccle. A smaller copy in the Dulwich Gallery (Nr. 293). A similar drawing at Jean Masson in Paris.

806 *(814)* AS THE OLD SING, SO TWITTER THE YOUNG. Signed (on cross-bar of window): J Jor. fe. 1646.

Canvas. h. 2.39 m, br. 3.22 m. * Düsseldorf Gallery. ♣ Enlarged, on all sides, by the artist. Certainly the picture, bought by Martinus von Langenhoven, with four other pictures by Jordaens, in 1696. Rooses, Jordaens, page 143. Drawing in the British Museum. (Threequarter length).

1909 *(815)* CHRIST AMONG THE DOCTORS.

Canvas. h. 2.38 m, br. 2.96 m. Right 0.20 m, left 0.18 m, top 0.07 m added. * From the fürstbischöfliches Schloss Veitshöchheim at Würzburg. ♣ Probably painted, directly after the larger replica of 1663, in the Gallery at Mainz (Nr. 268). Rooses, Jordaens, page 217.

ISENBRANT

ADRIAEN ISENBRANT, became independent master in Bruges 1510, where he died July 1551. Pupil of Gerard David. Formerly called Mostaert by Waagen.

H. G. 398 *(151)* REST DURING THE FLIGHT.

Oak, top sinuated. h. 0.48 m, br. 0.32 m. * Boisserée Collection. ♣ According to Bodenhausen, Gerard David und seine Kunst, page 216, the group of Mother and Child is borrowed from G. David. It goes back to the same picture, as the centre group in Nr. 1409 (117), G. David-School.

1404 *(153)* PRESENTATION OF CHRIST IN THE TEMPLE.

Oak. h. 0.48 m, br. 0.49 m. * Mannheim Gallery.

KEY ADRIAEN THOMASZ. KEY, born 1544 at Breda (?), died after 1589 at Antwerp. Nephew of Willem Key.

7676 *(661)* BROWN-BEARDED MAN. Halflength.

Oak. h. 0.43 m, br. 0.37 m. * Obtained by exchange from the private estate of king Ludwig I. in 1868. ♣ On the back of the picture, in the writing of the 18th century: "Adriano Thomaso Key ha fato questo ritratto 1576 (with facsimile of the monogram A. T. K.) questo nome di pitore era scritto sulla tabula chera piu grande senza far un migliore effetto". The same man in the picture of the Stuttgart Gallery (Nr 159).

KEY WILLEM KEY, born about 1515 at Breda as son of an elder Adriaen Thomasz. Key, died 1568 at Antwerp. He entered with Frans Floris, Lamberts Lombard's studio in 1540 in Liège and became an independent master in Antwerp, in 1542.

539 *(139)* THE LAMENTATION OVER CHRIST.

Oak. h. 1.12 m, br. 1.03 m. * Elector Max I. Gallery. ♣ Considered at first, in the inventories, to be a Quentin Massys, then a Daniele da Volterra, and Lambert Sustermans; according to the signed picture, in the Six Collection in Amsterdam, recognised as a Willem Key since some years. Old copies in the Gallery at Karlsruhe (Nr. 142), in the Museum at Bern (original size). The composition is known already, in the South Netherlands, since the end of the 15th century; one very similar conception, like our picture, but reduced on a smaller size, and in a contrary sense, is in the Museum at Antwerp (Nr. 565).

KEIJSER THOMAS DE KEIJSER, born in Amsterdam 1596, or 1597, buried there 7. June 1667, pupil of his father Hendrick, influenced by Corn. v. d. Voort, Hals and Rembrandt, worked in Amsterdam 1619 till 1660.

295 *(361)* A YOUNG SECRETARY RENDERS AN ACCOUNT TO HIS MISTRESS. Signed (left) in ground: T. Keiser Ao 1650, (on left) beside the lady: Aetat 62, (right) beside the male portrait: Aetat 26. (Signature put on later.)

Copper. h. 0.62 m, br. 0.75 m. * Zweibrücken Gallery. ♣ See Oldenbourg, Th. de Keijser, 1911, page 59 and Nr. 97.

KONINCK PHILIPS DE KONINCK or KONINGH, born 5. Nov. 1619 at Amsterdam, died there 1688. Pupil of his brother Jacob Koninck and of Rembrandt, worked in Rotterdam and Amsterdam.

9407 FLAT LANDSCAPE.

Canvas. h. 1.32 m, br. 1.65 m. * Purchased 1927 in the Munich art trade. Formerly in Brussels, Duke of Arenberg Collection.

KONINCK SALOMON KONINCK, born at Amsterdam 1609, buried there 8. Aug. 1656, pupil of D. Colijns, Fr. Venant and Cl. Moeijaert, educated himself after Rembrandt, worked in Amsterdam.

399 *(353)* CHRIST IN THE TEMPLE.

Oak. h. 0.84 m, br. 0.71 m. * Elector's Gallery in Munich. ♣ Originally rounded at the top. See Gräff, Cicerone II. 445. Smaller copies in the Academy at Vienna (Nr. 720).

KULMBACH

HANS VON KULMBACH, really Hans Süss, born at Kulmbach in Franken 1476, died at Nuremberg between 29. Sept. and 3. Dec. 1522; pupil of Jac. de Barbari, and probably also of Albrecht Dürer, between 1514 and 1516 in Krakau, worked usually in Nuremberg.

675 *(254)* ST. JOSEPH. Left altarwing.

Pine wood. h. 1.57 m, br. 0.55 m. * Sent in from Nuremberg 1812. ♣ See K. Koelitz, H. Suess von Kulmbach, Leipzig 1891, page 39 ff.

676 *(255)* ST. ZACHARIAS. Right altarwing.

Pine wood. h. 1.57 m, br. 0.54 m. * Compare remark to Nr. 675.

H. G. 464 *(256)* ST. JOACHIM AND ST. ANNA. Left altarwing.

Pine wood. h. 1.92 m, br. 0.58 m. * Wallerstein Collection. From the Lorenzkirche in Nuremberg.

H. G. 465 *(257)* ST. WILLIBALD AND ST. BENEDIKT. Right altarwing.

Pine wood. h. 1.92 m, br. 0.58 m. * Origin as H. G. 464.

KUPETZKY

JOHANN KUPETZKY, born in Pössing near Pressburg 1667, died at Nuremberg 1740. Pupil of B. Klaus in Vienna, worked in Italy 1705—09, then in Vienna, and from 1726 in Nuremberg.

1614 *(1425)* FEMALE PORTRAIT. Halflength.

Canvas. h. 0.78 m, br. 0.61 m. * From Schleissheim.

LAIRESSE

GERARD DE LAIRESSE, born at Liège 11. Sept. 1640, buried at Amsterdam 21. July 1711; pupil of his father Renier de Lairesse and of Bertholet Flémal. Worked in Liège, Herzogenbusch, Utrecht, in the Hague and in Amsterdam. 1648 member of the guild at the Hague.

1325 DIDO AND CUPID.

Canvas. h. 1.32 m, br. 1.68 m. * Elector's Gallery in Munich. 1916 from the Gallery in Schleissheim Nr. 4050.

LARGILLIÈRE

NICOLAS LARGILLIÈRE, born at Paris 10. Oct. 1656, died there 20. March 1746. Pupil ot Ant. Goubau in Antwerp, and of Sir Peter Lely in London, 1672 in the Antwerp Lucas Guild, worked in England, and since 1678 in Paris. 1683 member, 1743 Chancellor of the Academy.

2343 *(1365)* A LADY RICHLY DRESSED. Halflength. Signed on back of picture: paint par N. de Largillière 1710.

Canvas. h. 0.80 m, br. 0.63 m. * Purchased under the reign of the Elector Karl Theodor. According to the inventory 1799, Nr. 262, supposed to be the artist's wife.

H. G. 483 THE PAINTER LE BRUN. Halflength.

Canvas. h. 0.79 m, br. 0.68 m. * Bequest of Staatsrat von Kirschbaum.

LASTMAN

PIETER PIETERSZ. LASTMAN, born at Amsterdam 1583, buried there 4. April 1633. Pupil of Gerrit Pietersz. Sweelinck in Amsterdam. Influenced in Rome (1604—07) by Elsheimer and Caravaggio. Master of Rembrandt.

L. 78 *(1498)* THE BAPTISM OF THE MOORISH CHAMBERLAIN. Signed: P. Lastman fecit 1620.

Oak. h. 0.70 m, br. 1.04. * Bought in 1908 by the Bayerischer Museums-Verein from swedish private possession. 🕮 See Freise, Lastmann, Leipzig 1911, page 67.

LE MOINE

FRANÇOIS LE MOINE, born in Paris 1688, died there 4. June 1737, pupil of Louis Galloche, further educated in Italy (1723—26).

126 *(1362)* A HUNTING PARTY. Signed (left) below: F. Lemoine.

Canvas. h. 2.09 m, br. 1.84 m. * Zweibrücken Gallery.

LE NAIN

LOUIS LE NAIN, born at Laon 1593, died in Paris 23. March 1648.

2234 *(1339)* ARTIST PAINTING A LADY.

Canvas. h. 0.52 m, br. 0.61 m. * Zweibrücken Gallery. 🕮 Inventory definition. The distribution of the works among the three brothers Louis, Antoine (died 25. March 1648), and Mathieu (died August 1677) is not yet clear.

LEONARDO

LEONARDO (DI SER PIERO) DA VINCI, architect, sculptor and painter, born 1452 in the Villa Anchiana near Vinci above Empoli, died at Cloux Castle near Amboise 2. May 1519, pupil of Andrea del Verrocchio. Worked in Florence till 1481, in Milan (proved 1487—1499), 1500 in Venice. Beginning of 1501 in Florence; middle of 1502, till middle of 1503 on journeys in Central Italy, 1506 and 1507 temporarily in Florence. 1508—1513 permanently in Milan, 1513—1516 in Rome. Since 1516 in France at the court of François I.

7779 *(1493)* VIRGIN AND CHILD.

Poplar wood. h. 0.62 m, br. 0.47 m (left) a little shortened. * Purchased from Dr. A. Haug in Günzburg. Originated from Burgau, perhaps out of the convent there. ♣ Painted about 1478. The picture is nearest, in similarity, to the Annunciation of the Uffizi in Florence (Nr. 1288), what Bayersdorfer at first stated; but still the scource of origin of both pictures hat not remained without opposition, especially, regarding our picture, the view is entertained, with justifiable grounds, that it does not show, in all its parts, the master's hand. Bayersdorfer's attribution to Leonardo appeared at H. v. Geymüller in the Gaz. des beaux-arts, 1890, IV. 97 ff., Koopmann in the Rep. XIII. 118 ff., Bode, Jahrb. der preuss. Kstsammlg. XXXVI. (1915) page 202, and Studies about Leonardo (1921) page 24 (work of youth) Ricci and Berenson (orally), Rieffel, on the contrary, in the Rep. XIV. 24, expressed the opinion, incorrectly, that the picture is dutch, or from the Lower Rhine; Morelli (page 349 ff.) believed to recognise a dutch painter, who had worked after drawings of Verrocchio, Wilh. Schmidt, Z. f. b. K. N. F., IV. 139 declared it to be by young Lor. die Credi. M. Reymond, Verocchio (Paris) page 126 attributes the picture to Verocchio. See Bolletino d'Arte 1908 page 333. Seidlitz, Leonardo, Berlin 1909, I. page 54 and 288 Anm. 19. A. Venturi, Storia VII. 783 and Leonardo da V. pittore: by a Flemish imitator. E. Voigtländer, M. f. K. XII, page 330. A weaker replica in the Louvre Nr. 1603.

LE PRINCE

JEAN BAPTISTE LE PRINCE, born at Metz 1733, died at St.-Denis-du-Port near Lagny-sur-Marne 30. Sept. 1781, pupil of François Boucher, worked in Paris and Petersburg.

39 *(1375)* THE SECRET LOVER. Signed (left) below: Le Prince 1774.

Canvas. h. 0.73 m, br. 0.91 m. * Zweibrücken Gallery.

LE SUEUR

EUSTACHE LE SUEUR, christened in Paris 19. Nov. 1617, died there 30. April 1655; pupil of Simon Vouet, further educated by study of Nic. Poussin's works.

H. G. 492 *(1330)* CHRIST IN MARTHA'S HOUSE.

Canvas. h. 1.62 m, br. 1.30 m. * Purchased from the Fesch Collection in 1845.

LE VALENTIN

JEAN DE BOULOGNE, called LE VALENTIN, born in Coulommiers in the Brie in Jan. 1591 (?), died in Rome 7. August 1634. Came, at an early age, to Rome, where he was chiefly influenced by Caravaggio's works.

188 *(1317)* THE CROWNING WITH THORNS, AND MOCKING OF CHRIST.

Canvas. h. 1.28 m, br. 0.95 m. * Elector's Gallery in Munich. 1923—26 in the Gallery of Schleissheim.

LEYDEN

LUCAS HUIGHENZ. VAN LEYDEN, born at Leyden 1494, died there 1533; pupil of his father Huig (Hugo) Jacobsz, later of Cornelius Engelbrechtsen. 1521 and 1522 documented in Antwerp, usually worked in Leyden.

742 *(148)* VIRGIN AND CHILD, St. Magdalene and the donor. Signed on the parapet (in the centre): 1522 L.

Oak. h. 0.48 m, br. 0.68 m. * Elector's Gallery in Munich. ♣ Originally a Diptych, the right half of which, on the outer side, bore the Annunciation Nr. 7713. Composed in the beginning of the 17th century by Joh. G. Fischer (?) and added at the top. The work was described in detail by van Mander in 1604 as being in possession of Emperor Rudolf II., who had purchased it from Franz Hoogstraet in Leyden.

7713 *(149)* THE ANNUNCIATION OF THE VIRGIN.

Oak. h. 0.42 m, br. 0.29 m, top gable-formed. * Origin as previous Nr. ♣ In sawing the picture of Nr. 742, a part of the painting was destroyed; it was restored by Ludw. von Loefftz in 1876.

LIBERALE

LIBERALE DA VERONA, born at Verona 1445, died there 12. Aug. 1536, pupil of Vincenzo di Stefano of Verona and probably also of Stefano dai Libri. Was at first miniaturist, worked 1467 till 76 in Siena and Monte Oliveto Maggiore, then as panel and fresco painter generally in Verona.

7821 *(1495)* LAMENTATION OVER CHRIST.

Chestnut wood. h. 1.32 m, br. 0.87 m. * Purchased by Dr. J. P. Richter in Florence 1891. Perhaps from St. Anastasia in Verona. ♣ Painted in 1489. See Vasari, Vita di Fra Giocondo e Liberale, and Jacobsen, Rep. XX. 430. Frizzoni, L'Arte III. 80. Venturi, Storia III, IV, 799.

LICINIO

BERNARDINO DI ANTONIO LICINIO, born probably at Venice about 1490, died between 1556 and 1561. Imitator of Palma Vecchio.

5093 *(1496)* FEMALE PORTRAIT. Halflength.

Oak. h. 0.57 m, br. 0.59 m. * 1804 from the Castle of Neuburg a. D., 1909 from the Augsburg Filial Gallery Nr. 296. ♣ Attribution by Mündler. See Cr. u. Cav. VI. 352. Bernardini in Rass. d'Arte XI. 38. W. Schmidt in Rep. XXXII. 532.

LIPPI

FILIPPINO LIPPI, born at Prato 1457, or 1458, died at Florence 18. April 1504, pupil of Fra Diamante; educated under the influence of his father Fra Filippo, and Botticelli. Worked mostly in Florence, a short time in Prato, Pavia and Rome.

1074 *(1008)* CHRIST APPEARS TO THE VIRGIN. On the predella (H. G. 498) in small figures: The dead Christ supported by an angel in the tomb, and Saints.

Chestnut wood. Chief Picture: h. 1.56 m, br. 1.48 m. Predella: h. 0.32 m, br. 1.50 m. * Bought in Florence between 1814 and 1816. The principal picture is from the private estate of King Ludwig I., came into possession of the State in 1850. ♣ The altar was formerly at the Bare-footed at Palco by Prato. Vasari and Borghini, page 359. The altar was commissioned to Domenico Ghirlandajo June 25th 1591, but executed by Filippino Lippi first in 1495. Cr. and Cav. III. 193. The same ed. Douglas. Nr. 283. Lermolieff, page 126.

LIPPI FRA FILIPPO LIPPI, born in Florence about 1405, died at Spoleto 9. Oct. 1469. Influenced by Masaccio and Fra Angelico. Worked in Florence, Padua (about 1434). Prato (between 1452 and 1465) and Spoleto (1467—1469).

1072 *(1005)* THE ANNUNCIATION.

Poplar wood. h. 2.03 m, br. 1.86 m. * Came from Santa Maria Primerana in Fiesole (Vasari, Borghini page 320) into royal possession, and into state possession in 1850. ♣ Early work of the master. Cr. and Cav. III. 82. The same, ed. Douglas IV. 174. Lermolieff page 124. Mendelssohn Fra F. L. (Berlin 1909) page 52 ff., 153.

647 *(1006)* VIRGIN AND CHILD.

Chestnut wood. h. 0.70 m, br. 0.54 m. * Bought by Abbate Rivanni in Florence 1808. ♣ From the second half of the fifties, Jacobsen, Rep. XX. 427. Ulmann, Botticelli, page 16. Cr. u. Cav. III. 82. The same, ed. Douglas IV. 174. Mendelssohn op. cit. page 144.

LIPPI SCHOOL OF FRA FILIPPO LIPPI.

645 *(1007)* THE ANNUNCIATION.

Poplar wood. h. 0.70 m, br. 0.78 m. * Purchased by Abbate Rivanni, 1808 in Florence. ♣ According to Voll, Münchener Jahrbuch 1907, I. 41., with regard to Warburg's definition of Jaques Coeur of Bourges's coat-of-arms, french work. J. Coeur has lived in Italy, as an exile since 1452, the style of the picture and date of its origin is about 1460; it can therefore be just as well attributed to an italian master. See also H. Prutz. Jac. Coeur als Bauherr und Kunstfreund, München 1911, page 48. According to H. Mackowsky (Jahrb. d. pr. Kstslg. XX. 276) by Jac. del Sellajo. Cr. u. Cav. III. 81. The same, ed. Hutton II. 231, 232. The same, ed. Douglas IV. 174. According to Gronau (orally) sienese replica of a florentine picture by a master in the style of Sassetta or Giovanni di Paolo.

LIVENS JAN LIVENS (LIEVENS), born at Leyden 24. Oct. 1607, buried at Amsterdam 8. June 1674; pupil of Joris van Schooten in Leyden and (1617—19) of P. Lastman in Amsterdam, later influenced by Rembrandt. Worked in Leyden, England, Antwerp (1634—43), the Hague (1661) and mostly in Amsterdam since 1643.

424 *(336)* OLD MAN. Halflength.

Canvas. h. 0.71 m, br. 0.59 m. * Zweibrücken Gallery. Bought by Pigage, as an Eeckhout, in the second half of 18th century.

LOCHNER STEPHAN LOCHNER, of Meersburg on Bodensee, came (about 1430) to Cologne, and died there 1451.

WINGS OF AN ALTAR-WORK.

Boisserée Collection. The altar formerly stood (as a donation of the Muschel-Metternich family?) in the Lorenzkirche at Cologne. Here the outside of the wing. The inner pictures of the wing, with the martyrdom of the apostles, in the Städel Institute at Frankfort (Nr. 821 to 832), the centre picture, withe The Last Judgement, in the Museum in Cologne (Nr. 63) (see "Sulpiz Boisserée" 1862, I. 173. Aldenhoven, page 158 ff.). Firmenich-Richartz, Die Brüder Boisserée I. 454.

H. G. 501 *(3)* ST. ANTHONY EREMITE. POPE CORNELIUS AND MAGDALENE, beneath a kneeling donar, (left) above, a coat-of-arms.

Walnut wood. h. 1.20 m, br. 0.80 m.

H. G. 502 *(4)* ST. CATHARINE, HUBERT AND GEREON. Beneath a kneeling donor. Above: his coat-of-arms.

Walnut wood. h. 1.20 m, br. 0.80 m.

LOCHNER SCHOOL OF STEPHAN LOCHNER.

H. G. 500 *(2)* THE VIRGIN ENTHRONED AND CHILD, surrounded by Saints and Angels.

Oak. Round picture, 0.85 m diameter. * Boisserée Collection. Originally in the Convent of the Benediktessen Mariengarten at Cologne.

H. G. 506 *(5)* THE VIRGIN IN THE ROSE GARDEN.

Oak. h. 0.37 m, br. 0.28 m. * Boisserée Collection, for which the picture was bought by Canon Maurissen, in 1817, certainly at Antwerp; Firmenich-Richartz, Die Brüder Boisserée I. 453. ♣ Painted by a pupil of Lochner, about 1450. Compare the similar picture by Stephan Lochner in the Museum at Cologne (Nr. 64) W. Schmidt, Zeitschr. f. b. K. XV., supplement 635, Aldenhoven op. cit. page 175.

LORRAIN CLAUDE GELLÉE, called CLAUDE LE LORRAIN, born at Castle Chamagne near Mirecourt on Mosel 1600, died in Rome 21. Nov. 1682, pupil of Agostino Tassi at Rome, later influenced by P. Bril. Worked in Rome since 1613, with short interruptions, Naples (1616—17), Nancy (1625—27).

604 *(1324)* THE EXPULSION OF HAGAR. (Morning landscape). Signed (left) beside the threshold: Claude Gellee Roma 1668.

Canvas. h. 1.07 m, br. 1.40 m. * Zweibrücken Gallery. ♣ Painted for Count Waldstein (Liber Veritatis Nr. 173). Patisson, Cl. Lorrain, Paris 1884, page 109 and 237, Nr. 2; Walter Friedländer, Cl. L., Berlin 1921, page 96 ff.

598 *(1325)* HAGAR AND ISMAEL IN THE DESERT. (Evening landscape.) Companion piece to Nr. 604.

Canvas. h. 1.07 m, br. 1.40 m. * Zweibrücken Gallery. ♣ Painted for Count Waldstein (Liber Veritatis Nr. 174). A replica in Belvoir Castle. Patisson op. cit. page 109 and 237, Nr. 3, W. Friedländer, op. cit. page 96 ff.

382 *(1326)* IDYLLIC LANDSCAPE, with setting sun. Signed (right) below: Claudi ... Romae 1676.

Canvas. h. 0.72 m, br. 0.96 m. * Elector's Gallery in Munich. ♣ Painted for Rat Franz Mayer of Regensburg (Liber Veritatis Nr. 176). Patisson, page 108 and 237, Nr. 4, W. Friedländer, op. cit. page 104 ff.

381 *(1327)* A SEAPORT AT SUNRISE. Signed: Claudio I. V. F. Rome 1674.

Canvas. h. 0.72 m, br. 0.97 m. * Painted, as previous Nr. 382 for Rat Franz Mayer of Regensburg 1674 and then in Elector's possession. Replica of the picture, painted for the archbishop of Le Mans in 1649, (now in the Hermitage at Petersburg), another replica at Lord Yarborough, a copy in Hampton Court (Nr. 423). Liber Veritatis Nr. 5. Patisson page 108 and 237, Nr. 1. W. Friedländer, op. cit. page 104 ff.

LOTH

JOHANN CARL LOTH, born in Munich 1632, died at Venice 6. Oct. 1698, pupil of his father Johann Ulrich, further educated in Rome, under the influence of Caravaggio, in Venice influenced by Pietro Liberi.

1746 *(1410)* AGRIPPINA CARRIED TO THE SHORE.

Canvas. h. 1.82 m, br. 3.35 m. * Düsseldorf Gallery.

LOTTO

LORENZO LOTTO, born at Venice about 1480, died at Loreto 1556, or 1557, pupil of Giov. Bellini (according to Berenson, Aloise Vivarini). Worked in Venice, Bergamo, Rome, Treviso and Mark Ancona.

32 *(1083)* THE MARRIAGE OF ST. CATHARINE. Signed on the wheel: Laurent. Lotus F.

Poplar wood. h. 0.71 m, br. 0.91 m. * From the fürstbischöfl. Schloss at Würzburg. ♣ See Cr. u. Cav. VI. 565 ff., according to Lermolieff page 71 about 1505—1507. Berenson, L. Lotto, London 1905, page 9: 1507 (?), Frizzoni, Arch. storico dell'Arte II. 9: from the time of his stay in the Marches 1503 till 1506. The landscape is very similar to that in the Hieronymus picture from 1500 in the Louvre (Nr. 1350). According to Jacobsen, a little later (Rep. XX. 435).

76 *(1094)* YOUNG SATYR PLAYING A FLUTE.

Poplar wood. h. 0.20 m, br. 0.16 m. * Elector's Gallery in Munich. ♣ Lermolieff declares, in the 1. edition, the picture to be a work of Lor. Lotto, whose style, in fact, seems to agree very near to that of the picture, but follows in the second edition the definition of the catalogue of 1881: Correggio, who is contained in the inventories since 1751, as well as Ricci, A. Venturi and Gronau; Hagen opposes this, Correggio-Apokryphen, Berlin, 1915, page 129. Mündler: Early work of Titian, or of Palma. Lastly also W. Schmidt, Rep. XXIII, 393. The motive originates from the antique (see E. Tietze-Conrat in the Jahrbuch des Kunshistorischen Instituts der Zentralkommission, X. 1916, page 179). Attributed to Palma, in older catalogue editions.

LOWER BAVARIAN SCHOOL

ABOUT 1500. Probably by a painter from Passau, who is connected with Rueland Frueauf the younger.

TWO SCENES FROM THE LEGEND OF ST. OTTILIA.
1926 out of the Munich art trade. ♣ Two further panels from the same altar with scenes from the legend, were in the Munich art trade in 1925. With regard to the style very similar to a crucifixion at Klosterneuburg, attributed to R. Frueauf the younger.

9349 ETICHO, FATHER OF ST. OTTILIA, beats his son Hugo.
Pine wood. h. 0.37 m, br. 0.46 m.

9395 ST. OTTILIA PLEADS FOR HER FATHER.
Pine wood. h. 0.32 m, br. 0.375 m.

LOWER RHINE SCHOOL ABOUT 1430—40

5317 *(1524)* ST. HIERONYMUS in a landscape with saints and the donor.

Oak. h. 0.26 m, br. 0.31 m. * 1804 from the castle of Neuburg a. D. 1910 from the Filial Gallery at Augsburg Nr. 166. ♣ In front of the donor, the bavarian coat-of-arms. A panel belonging to it in the Bethune Collection. Bruges Exhibition. 1902, Nr. 171. (Report by H. Buchheit.)

LOWER RHINE SCHOOL ABOUT 1495.

H. G. 718 *(91)* HANS VON MELEM. Patrician of Frankfort. On the window sill the inscription:

ecce duos annos et septem lustra gerentis:
huic tabule e Melem forma Joannis inest.
Hoc opus ecce novum construxit valde peritus.

Oak, rounded top. h. 0.54 m, br. 0.34 m. * Boisserée-Collection. ♣ Similar, in style, to the master of St. Severin. Hans von Melem was a wealthy Frankfort patrician, and according to the date of his birth, our picture is to be placed in the middle of the nineties. See Firmenich-Richartz, Monatshefte f. Kw. III, 275 ff. and Die Brüder Boisserée I, 476.

MABUSE see GOSSAERT.

MAES NICOLAES MAES (MAAS), born at Dordrecht in November 1632, died at Amsterdam 24. Dec. 1693; educated in Holland under Rembrandt about 1648 till 1652, worked in Dordrecht (1653—1673), Amsterdam (since 1673) and Antwerp (between 1660 and 1665?).

386 *(363)* PORTRAIT OF A YOUNG MAN.
Canvas. h. 1.14 m, br. 0.90 m. * Mannheim Gallery. ♣ Late work.

398 *(364)* PORTRAIT OF A YOUNG WOMAN.

Canvas. h. 1.14 m, br. 0,92 m. * Mannheim Gallery. ♣ Companion piece to Nr. 386.

MAGNASCO

ALESSANDRO MAGNASCO, called LISSANDRINO, born 1667 at Genoa, died there 1749. Pupil of Filippo Abbiati in Milan, worked there till 1735, later on in Genoa.

9412 LANDSCAPE with washerwomen.

Canvas. h. 0.735 m, br. 0.555 m. * Bought 1927 in the Munich art trade.

9413 LANDSCAPE. Companion piece to the previous number.

Same size and origin.

MAINARDI

SEBASTIANO DI BARTOLO MAINARDI, born at San Gimignano, died probably in Florence in Sept. 1513 (?), brother-in-law and co-worker of Domenico Ghirlandajo. Worked since 1482 principally in Florence, and other tuscan towns.

H. G. 543 *(1014)* VIRGIN AND CHILD. Beneath the donor.

Chestnut wood. h. 0.54 m, br. 0.32 m. * Purchased, with the following panels, by crown prince Ludwig 1808 in Rome as a work by Pollaiuolo. ♣ Studio work. According to Mündler and Lermolieff page 127, by a pupil, or imitator of Ghirlandaio.

H. G. 544 *(1015)* ST. GEORGE AND ST. SEBASTIAN.

Chestnut wood. h. 0.53 m, br. 0.32 m. * The composed wings to H. G. 543. Same origin. ♣ Studio work. Cr. u. Cav. III. 137.

MAIN-FRANKONIAN SCHOOL ABOUT 1500.

TRIPTYCH.

From the Stiftskirche at Aschaffenburg. 1913 from the Filial Gallery at Aschaffenburg Nr. 7—11. ♣ According to Thode (Jahrb. d. pr. Kst.-sammlg. XXI. page 132) the master shows the transition, from the master of the "Hausbuch" to M. Grünewald. Equally correct is Rieffel (Z. f. b. K. N. F. XIII page 210) who believes to recognise in it later (Kunstchronik XIX, Sp. 321) the woodcut master D. S.-H. A. Schmid, Rep. XXX, 271. Franz Bock, die Werke des Matthias Grünewald, Strassburg 1904, 73 f. Flechsig, Z. f. b. K. N. F. VIII, page 70.

6256 *(1604a)* THE BIRTH OF CHRIST. Centre panel.

Pine wood. h. 1.48 m, br. 1.08 m.

6257 *(1604b)* **6258** ST. JOHN THE EVANGELIST ON PATMOS. Back (sawn off). Top: St. Martin, beneath: St. Catharine. Left wing.

Pine wood. h. 1.51 m, br. 0.69 m. ♣ The Schongauer engraving B. 55 is used for St. John the Evangelist.

6255 *(1604c)* **6254** ST. HIERONYMUS WITH THE LION. Back (sawn off). Top: St. Sebastian, beneath: St. Margaret. Right wing.

Pine wood. h. 1.51 m, br. 0.69 m.

MAIR FROM LANDSHUT

Worked about 1490—1500 in Landshut as a painter and engraver, also for Munich and Freising.

9344 ST. GEORGE AND THE DRAGON.

Wood. h. 0.445 m, br. 0.335 m. * Purchased 1926 in the Munich art trade.

MALER (?) HANS MALER from Ulm, worked in Schwaz, Tyrol, from the beginning of 16th century till about 1530. Influenced by B. Strigel and H. Burgkmaier.

H. G. 547 *(192)* PORTRAIT OF A HERR RONNER. Half-length. The letter in the hand bears the inscription: "Ronner zu hannden — Swatz". Signed: 1529 XXVIII. On the back sliding cover of picture, with Ronner's coat-of-arms and 1529.

Cembra wood. h. 0.48 m, br. 0.39 m. * From the Carmelite convent at Ravensburg, in the Wallerstein Collection. ♣ Is nearer to the manner of Strigel, than the certified pictures of H. Maler. A replica is said to be in Ravensburg. See Friedländer, Rep. XVIII. 417, and XIX. 1 ff. R. Vischer, Jahrb. d. preuss. Kstsammlg. VI. 51, 89. The trade mark of Fugger on the letter shows that Ronner was employed in Fugger's silver mine in Schwaz. (Report by Dr. Gröschel.)

MANDYN JAN MANDYN, born at Haarlem about 1500, died about 1560. Already domiciled 1530 in Antwerp. Imitator of Hieronymus Bosch.

690 *(160)* ST. CHRISTOPHER.

Oak. h. 1.31 m, br. 1.80 m. * Elector's Gallery in Munich. 1909 till 1916 in the Gallery at Schleissheim. ♣ Attribution by Dollmayr, Wiener Jahrbuch XIX, 294. Brought by Wurzbach Lex. I. 148, II. 98 and 761 into connection with a Christopher by a painter of Malines, Frans Verbeek (1531—70) who is mentioned by van Mander (Hymans I. 256).

MANFREDI BARTOLOMEO MANFREDI, born at Ustiano in Mantua 1580 (?), died at Rome 1617 (?); probably pupil of Christoforo Roncalli, educated himself after Caravaggio.

477 *(1237)* THE CROWNING OF CHRIST WITH THORNS.

Canvas. h. 1.73 m, br. 2.45 m. * Mannheim Gallery. According to Voss (Malerei des Barock in Rom, page 102) by Le Valentin.

MARCONI ROCCO MARCONI, born in Treviso, worked in Venice at the beginning of the 16th century.

519 *(1085)* ST. NICHOLAS of Bari between St. John the Baptist and St. Philipp. Signed with the forged inscription: MDXXX. F. Sabastian (!) F. Per Agostino Ghigi.

Chestnut wood. h. 2.17 m, br. 1.42 m. * From the gallery of Empress Josephine at Malmaison. Purchased, as Sebastiano del Piombo, in 1815. ♣ Cr. u. Cav. VI. 423. Lermolieff page 92. Jacobsen, Rep. XX. 436.

MARÉES

GEORGE DE MARÉES, born at Stockholm 29. Okt. 1697, died there 1776. Pupil of M. van Mijtens in Stockholm, and of Piazzetta in Venice since 1725, worked there, in Friaul and Triest. Court Painter in Munich since 1731.

42 *(1506)* THE ARTIST WITH HIS DAUGHTER MARIA ANTONIA.

Canvas. h. 1.59 m, br. 1.18 m. * Painted for Elector Max III. Joseph and embodied in the Schleissheim Gallery. 1909 from the Schleissheim Gallery. ♣ Originally signed on the back: Demarées anno 1760.

49 *(1507)* ERHARD WINTERHALTER, bavarian Court Physician (son-in-law of the artist) with family.

Canvas. h. 1.60 m, br. 1.19 m. * Munich Gallery. 1910 from the Gallery in Schleissheim Nr. 379.

H. G. 555 PRINCESS MARIA ANNA JOSEPHA CHARLOTTE, daughter of the Pfalzgraf Joseph Karl von Sulzbach (1722—1790).

Canvas. h. 0.83 m, br. 0.67 m. * Clementine Collection. 1916 from the Gallery at Schleissheim Nr. 3348.

4780 JOHANN G. WINTER, Bavarian Court Painter (1707 till 1768).

Canvas. h. 0.87 m, br. 0.61 m. * 1910 From the Filial Gallery at Augsburg Nr. 219.

MASSYS

QUENTIN MASSYS, born at Louvain about 1466, died at Antwerp 1530. 1491 Freemaster of the Guild in Antwerp, where he worked till his death.

TRIPTYCH.

Elector's Gallery in Munich. The centre picture was sawn apart, and was disfigured by additions and repaintings. (Nr. 141 and 142 in the former catalogue.) That both pieces of the centre panel and Nr. 142 and 143 formed the wings belonging to them, can be seen by the measurements, as also by the architectural background, which was freed from the repainting in 1912. ♣ The attribution to Massys was first suggested by M. J. Friedländer: von Eyck bis Brueghel (1919) page 96. The outer wings bear the coat-of-arms of the Augsburg patrician Lucas Rehm, settled in Antwerp, and his wife Anna Ehen, who married in 1518. As the plague raged in Antwerp 1519, the representation of St. Roch makes probably that this year the picture was executed. See H. Braune, Sitz. Ber. d. K. W. G. 1912, Münch. Jahrb. I. page 78.

33 and **35** *(141)* THE HOLY TRINITY AND THE VIRGIN. Centre panel.

Oak. h. 0.90 m, br. 0.61 m.

5380 *(142)* ST. SEBASTIAN. Back: St. Lucas the Ev. (Grisaille) with Lucas Rhem's coat-of-arms.

Oak. h. 0.90 m, br. 0.28 m. * From the German. Museum at Nuremberg Nr. 77. Left wing.

719 *(143)* ST. ROCH. Back: St. Anna, the Virgin, and Infant Christ (Grisaille) with the coat-of-arms of Anna Ehen, Rehm's wife. Right wing.

Oak. h. 0.90 m, br. 0.28 m. * 1905—1911 as Patinir in the Filial Gallery at Erlangen Nr. 27.

MASTER OF BÂLE OF 1445. UPPER RHENISH MASTER.

Supposed to have worked about 1440—1450 in Bâle. Works in the collections at Donaueschingen and Bâle.

PARTS OF AN ALTAR WING.

Purchased 1923 in the art trade in Munich. Formed originally the right wing of an altar, the middle piece of which (The Feeding of the Eremites Paul and Anthony, dated 1445) is preserved in the Gallery at Donaueschingen. See E. Buchner in Anzeiger für schweizerische Kunst. N. F. XXV (1923) page 135 ff.

9159 THE DEATH OF ST. ANTHONY.

Pine wood. h. 0.61 m, br. 0.25 m.

9160 BURIAL OF ST. ANTHONY.

Pine wood. h. 0.59 m, br. 0.25 m.

MASTER OF THE BARTHOLOMEW ALTAR

so called after the following Altar, worked in Cologne about 1490, till after 1500.

THE BARTOLOMEW ALTAR.

Boisserée-Collection. From St. Columba at Cologne. Purchased in 1809 by S. Boisserée. ♣ According to the housemark, the donor was the merchant Arnt von Westerburg. See Baumeister, Zeitschrift für christl. Kunst XXIII. 359 ff. and Firmenich-Richartz, Die Brüder Boisserée I. 470.

H. G. 579 *(48)* ST. BARTHOLOMEW between ST. AGNES and ST. CECILIA. Centrepanel.

Oak. h. 1.29 m, br. 1.61 m. * Left (below) of Bartholomew traces of a donor, repainted.

H. G. 581 *(50)* ST. JOHN THE EVANGELIST AND ST. MARGARET. Leftwing.

Oak. h. 1.29 m, br. 0.74 m.

H. G. 580 *(49)* ST. CHRISTIAN AND ST. JACOB. Rightwing.

Oak. h. 1.29 m, br. 0.74 m. * Two further wings equal in manner, and size, but scarcely belonging to above, in Mainz, Gallery (Nr. 441) and London, National Gallery (Nr. 707).

L. 133 ST. ANNA, THE VIRGIN AND INFANT CHRIST.

Oak. h. 0.43 m, br. 0.30 m. * Loaned by the Bayrischer Museums Verein.

H. G. 733 PORTRAIT OF HANS LEYCKMAN. Above (left) 1462, (right) 1492.

Oak. h. 0.35 m, br. 0.25 m. * Wallerstein-Collection. Till 1911 in the Filial Gallery at Augsburg Nr. 40. 1911—1926 in Schleissheim. On the back the later inscription: Hans Leykman. Maler dem Gott Gnad Martin Schongauer facibat. ♣ Till now considered as by an upper German master. Attribution by M. J. Friedländer. See M. J. Friedländer in Wallraf-Richartz-Jahrbuch III, IV (1926/27), page 182. Delivered from the repaintings in 1927.

MASTER OF THE DEATH OF THE VIRGIN

see Joos van CLEVE the Elder.

MASTER OF FRANKFORT

Antwerp master under the influence of Quentin Massys, worked in the beginning of 16th century. Called after his chief work in the Historical Museum at Frankfort.

TRIPTYCH.

Boisserée-Collection. From the Carthusian Church at Cologne. ♣ See M. J. Friedländer, Jahrbuch der preuss. Kstsammlgn. XXXVIII, page 147, Verzeichnis der Werke Nr. 13. Firmenich-Richartz, Die Brüder Boisserée I. 473, 508.

H. G. 582 *(60)* THE LAMENTATION OVER CHRIST. Centerpiece.

Oak, curved top. h. 1.02 m, br. 0.70 m.

H. G. 583 *(61)* THE CARTHUSIAN ABBOT HUGO with the donor. Leftwing.

Oak, curved top. h. 1.02 m, br. 0.29 m.

H. G. 584 *(62)* ST. CATHARINE with the donor's wife. Rightwing.

Oak, curved top. h. 1.02 m, br. 0.29 m.

MASTER OF THE HALF-LENGHTS

so-called after a number of female portraits. Educated under the influence of Quentin Massys, and the Master of the Death of the Virgin, worked at the court of Franz I. of France, in the second quarter of 16th century.

H. G. 585 *(1510)* ADORATION OF THE KINGS.

Oak. h. 0.65 m, br. 0.68 m. * Boisserée-Collection. 1911 form the German. Museum in Nuremberg Nr. 81. ♣ According to Wickhoff (Wiener Jahrbuch XXII. 244), who erroneously believed the master to be Jean Clouet, from the master's earliest time.

MASTER OF THE "HAUSBUCH"

so-called after the medieval "Hausbuch" of the Collection of prince von Waldburg-Wolfegg. Worked principally on the Middle Rhine in the last quarter of 15th century. The picturesque work, attributed to the master, still requires critical examination and is to be divided among various hands.

H. G. 586 *(1509)* THE ADORATION OF THE SHEPHERDS.

Pine wood. h. 1.32 m, br. 0.76 m. * Wallerstein-Collection; formerly in Count Rechberg's Collection, who received it from the town gallery of Mainz. 1911 from the Gallery at Schleissheim Nr. 77. ♣ See the series, in similar style and equal size, 1505 dated pictures of the Life of the Virgin in the Mainz Museum (Nr. 429—437). Attributed to the Housebook master by Flechsig, Z f. b. K. N. F. VIII. 68. See Das mittelalterliche Hausbuch, published by H. Th. Bossert and W. F. Storck, Leipzig 1912, page 51 and Rieffel, Rep. XIV and XV, 288.

9036 VIRGIN AND CHILD. Half figure.

Lime-wood. h. 0.38 m, br. 0.55 m. Inscription on a card, pasted on back: "Unicum Ave dicens ante hanc Iconem Lucratur Indulgentias 100 Dierum ex Concessione Nuntii Apostolice in Ecclia Nostra Capite Ratisbona Celebrantis." * 1921 purchased from Pfarrer Markstaller in Rosenberg (Oberpfalz). Formerly exhibited as a loan in the Bavarian National Museum. ♣ See H. Voss, Cicerone II, 192.

MASTER OF THE HEISTERBACH ALTAR

so-called after the following work; worked in Cologne during the second quarter of 15th century, under the influence of Stephan Lochner.

PARTS OF THE HEISTERBACH ALTAR.

Oak. H. G. 587 and 588 h. 2.01 m, br. 1.49 m; H. G. 589—596 each h. 1.00 m, br. 0.75 m. * From an altar of the Cistercian Abbey Heisterbach in the Siebengebirge. Bought for the Boisserée Collection in 1807. ♣ There are 10 panels of this altar in the Old Pinakothek: H. G. 587 and 588, Apostles and figures of saints of the innersides; the lost centrepiece certainly represented the missing 6 apostles and Christ. On the outer sides were 16 small representations of the life of Christ and the Virgin. To these belong H. G. 589 to H. G. 596 of the Pinakothek, Nr. 2002—2005 of the Filial Gallery at Augsburg, 2 further, which came by exchange from Boisserée to Wallraf, who left these to the Wallraf-Richartz-Museum in Cologne (Nr. 68 and 69, Flagellation and Burial), the Resurrection of the Schnütgen Collection in Cologne, and Christ on the Cross of the former Weber Collection in Hamburg (Nr. 12). See Aldenhoven, page 163. Mentioned in Goethe's journeys along the Rhine, Main and Neckar.

H. G. 587 *(9)* ST. BENEDIKT AND THE APOSTLES PHILIPP, MATHEW AND JACOB. Leftwing (innerside).

H. G. 588 *(10)* ST. BERNHARD AND THE APOSTLES BARTHOLOMEW, SIMON, AND MATHEW.

Rightwing (innerside).

H. G. 589 *(11)* ANNUNCIATION OF THE VIRGIN.

H. G. 590 *(12)* VISITATION OF THE VIRGIN.

H. G. 591 *(13)* BIRTH OF CHRIST.

H. G. 592 *(14)* ADORATION OF THE KINGS.

H. G. 593 *(15)* CHRIST ON THE MOUNT OF OLIVES.

H. G. 594 *(16)* CHRIST APPEARS TO THE APOSTLES.

H. G. 595 *(17)* PENTECOST.

H. G. *(18)* DEATH OF THE VIRGIN.

CRUCIFIXION-ALTAR.

Boisserée-Collection. From the vestibule of St. Lorenz at Cologne. ♣ See Firmenich-Richartz, Die Brüder Boisserée I. 36, 98. Aldenhoven page 162 ff.

H. G. 503 *(6)* CHRIST ON THE CROSS. Right: The Virgin, St. John the Evangelist, St. Peter and Jacob the Elder. Left: St. Andrew, Thomas and Bartholomew. Centrepiece.

Oak. h. 1.32 m, br. 1.64 m.

H. G. 504 *(7)* THREE APOSTLES: ST. PHILIPP, MATHEW AND JACOB THE YOUNGER. Back (repainted): Christopher with the Infant Christ. Leftwing.

Oak. h. 1.35 m, br. 0.77 m.

H. G. 505 *(8)* THREE APOSTLES: ST. SIMON JUDAS, THADDEUS AND MATHEW. Back (repainted): St. Gereon. Right wing.

Oak. h. 1.34 m, br. 0.76 m.

MASTER OF THE HOLY KINSFOLK

so-called after the altarwork Nr. 169 of the Museum in Cologne; about 1480—1510 worked in Cologne.

TRIPTYCH.

From the St. Columba Church at Cologne. Boisserée-Collection. ♣ Scheibler, Rep. VII. 57 ff. Aldenhoven, page 249. Firmenich-Richartz, Die Brüder Boisserée I, 469.

H. G. 652 *(43)* CIRCUMCISION OF CHRIST. Right and left kneel the donors Councillor Joh. von Questenberg (Churchwarden of St. Columba 1503—07, died 1538), and his wife Christian von Aich. Centre piece.

Oak. h. 1.02 m, br. 1.96 m.

H. G. 652 *(44)* ST. HIERONYMUS, PETER, AND JOSEPH. Back: St. Bartholomew, St. John the Evangelist, and St. John the Baptist. Leftwing.

Oak. h. 1.00 m, br. 0.90 m. * The front side (sawn off and shortened by 0.10 m at top) formerly under Nr. 46.

H. G. 653 *(45)* ST. COLUMBA, URSULA AND AGNES. Back: St. Barbara, Christine and Magdalene, Rightwing.

Oak. h. 1.00 m, br. 0.90 m. * The (sawn off) front side from the German. Museum at Nuremberg in 1911. Nr. 27.

37a *(64)* THE BURIAL OF CHRIST. The donors kneeling in front.

Oak. h. 1.31 m, br. 1.00 m. * From the fürstbischöfl. Kemptische Malereikabinett, in 1804. The picture, formerly considered to be a Dünwegge, was attributed, by Aldenhoven (page 249), to a follower of the guildmaster.

MASTER OF LIESBORN

Westphalian master, worked in the third quarter of 15th century, so-called after the altarwork of the convent church at Liesborn i. W., which was consecrated in 1465 by Abbot Henricus de Clivis.

H. G. 612 *(219)* PORTRAIT OF A BUILDER. Halflength.

Oak. h. 0.38 m, br. 0.31 m. * Purchased in Switzerland from count Rechberg, under the name of "Gyger", it then came into the Wallerstein Collection. On the back of the picture, an erroneous inscription, as follows: "Petrus Appianus, Caroli V. Mathematicus I B 1529". ♣ See H. Braune, Münchner Jahrbuch 1911/12, Session report of the Kunstwiss. Ges., page 76.

MASTER OF THE LIFE OF THE VIRGIN

so-called after the Munich Series of Representations of the Virgin. Educated under the influence of the flemish School, above all of Dierick Bouts, worked at Cologne in the second half of 15th century.

MADONNA ALTAR.

Boisserée-Collection. ♣ The wings of an altarwork in St. Ursula at Cologne, presented by Dr. Johann von Schwartz-Hirtz. Firmenich-Richartz, Die Brüder Boisserée I, 460 ff. Aldenhoven, page 209 f. The altar showed, with closed wings, on two panels: (Left) the Crucifixion, (right) the Coronation of the Virgin. (Rearsides of H. G. 618, 622 and H. G. 621, 624) with opened outer, and closed inner wings, in two rows, one over the other, from left to right: Top: Meeting at the Golden

Gate, (H. G. 618), Birth of the Virgin (H. G. 619), Presentation of the Virgin in the Temple (H. G. 620), Marriage (H. G. 621), below, Annunciation (H. G. 622), Visitation of the Virgin (H. G. 623), Presentation of Christ in the Temple, (National Gallery in London Nr. 706), Assumption of the Virgin (H. G. 624).

H. G. 618 *(22)* MEETING AT THE GOLDEN GATE. Back: The upper part of a Crucifixion; see H. G. 622.

Oak. h. 0.85 m, br. 1.06 m.

H. G. 619 *(23)* BIRTH OF THE VIRGIN.

Oak. h. 0.85 m, br. 1.09 m. * Boisserée-Collection. ♣ Till 1882 in the Moritz Chapel at Nuremberg Nr. 6.

H. G. 620 *(24)* PRESENTATION OF THE VIRGIN IN THE TEMPLE.

Oak. h. 0.85 m, br. 1.09 m.

H. G. 621 *(25)* MARRIAGE OF THE VIRGIN. Back: The upper part of a Crowning of the Virgin. See H. G. 624.

Oak. h. 0.85 m, br. 1.05 m.

H. G. 622 *(26)* THE ANNUNCIATION. Back: The lower part of the Crucifixion; see H. G. 617.

Oak. h. 0.85, br. 1.05 m. ♣ The choir projections, left and right, over the praying desk of the Virgin, not original.

H. G. 623 *(27)* VISITATION OF THE VIRGIN. In front: The donor Dr. Johann von Schwartz-Hirtz with the coat-of-arms of the Cologne Family Schwartz.

Oak. h. 0.85 m, br. 1.09 m.

H. G. 624 *(28)* ASSUMPTION OF THE VIRGIN. Back: The lower part of the crowning of the Virgin; see H. G. 621.

Oak. h. 0.85 m, br. 1.05 m.

H. G. 629 *(34)* CHRIST ON THE CROSS, with the Virgin, St. Ursula, St. John the Evangelist and Hippolyt.

Oak. h. 0.89 m, br. 1.03 m. * Boisserée Collection. ♣ On the back the inscription: ao MCCCCLXVI J Festo annunciatois incarnacois xpi obiit honestus e eccelens i theologia m(agi)ster (canoni)cus (eccle undecim) miliu virginu Bernard' de Reyda hic sepult', Orate deu pro eo, whereby it follows, that this picture adorned the grave chapel of Canon Bernard de Reyda (died 1466) in St. Ursula at Cologne. was, before the purchase by an antiquary, in St. Maria-Ablass in Cologne. Firmenich-Richartz, Die Brüder Boisserée I. 463. Aldenhoven page 221.

MASTER OF THE LIFE OF THE VIRGIN STUDIO OF THE MASTER.

H. G. 625 *(29)* THE CROWNING OF THE VIRGIN, below the kneeling donor, Johann Rink (1439—1460 Councillor of Cologne) and Margareta Blitterswich with their coat-of-arms.

Oak. h. 1.20 m, br. 1.33 m. * Boisserée Collection. ♣ From St. Columba in Cologne (Presented 1454?). Firmenich-Richartz, Die Brüder Boisserée I. 463. Aldenhoven page 223. Attributed by Reiners, Die Kölner Maler-Schule, 1925, page 145, to the master of the Lyversberg Passion.

APOSTLES ALTAR.

Boisserée Collection. ♣ From St. Kunibert in Cologne. Probably formerly on the St. John's altar, Firmenich-Richartz, Die Brüder Boisserée I. 460. Aldenhoven page 223. It is not justified to attribute the altar to the master of the George Legend (Reiners op. cit. page 112).

H. G. 626 *(31)* FIVE APOSTLES AND ST. JOHN THE BAPTIST. St. Thomas, Bartholomew, John the Baptist, Mathew and Peter. Centrepiece.

Oak. h. 1.20 m, br. 1.26 m.

H. G. 628 *(33)* THREE APOSTLES. St. Mathew, Jacob the Younger and Andrew. Back: The Annunciation. Leftwing.

Oak. h. 1.20 m, br. 0.83 m.

H. G. 627 *(32)* THREE APOSTLES. St. Paul, Simon and Philipp. Back: The Birth of Christ. Rightwing.

Oak. h. 1.20 m, br. 0.82 m.

MASTER OF THE MANSI-MAGDALENA pupil and imitator of Quentin Massys.

4 *(53)* CHRIST BLESSING. Halflength.

Oak. h. 0.52 m, br. 0.37 m. * Bought from the estate of Mannlich, with the following picture, in 1802. ♣ Attributed on account of the relationship in style, with the picture of the master of the Mansi-Magdalena. See, concerning this master: Max J. Friedländer, Jahrbuch d. preuss. Kstslg. XXXVI. (1925) page 6 ff. Formerly catalogued as Lower Rhine, about 1500.

6 *(54)* THE VIRGIN PRAYING. Halflength.

Oak. h. 0.52 m, br. 0.37 m. Companion piece to previous picture.

MASTER OF MESSKIRCH Suabian Master,

1st half of 16th century, called after the Altar of the Three Kings, in the parish church at Messkirch; neither the identification of the master with Jörg Ziegler, nor with Marx Weiss, can till now be assured.

8169a *(1584)* ST. CHRISTOPHER. Above in ornamental shield: S. Christopherus / Sanctum Christopherum qui suscipis ecce gerentum / Christum humerus vasto pervada caeca gradu / Non abrefactum credas, esto hostia vivens / Servire alti fremo fac tua membra deo. Left standwing. Back: Ornaments in tempera, grey in grey. (Ditto by Nr. 8169.)

Pine wood. h. 1.70 m, br. 0.82 m. * Purchased in 1900 from private possession in Würzburg. ♣ Nr. 8169 and 8169a belong, as rigid standing wings, to the Three Kings Altar of the parish church in Messkirch; the centre picture is still there, the inner sides of the inner wings, as well as the outer side of the right, in the Gallery at Donaueschingen, the outer side of the left at Mrs. von Pannwitz. Kötschau, B. Beham und der Meister von Messkirch, Strassburg 1893, page 72 and 91. See Feuerstein, Katalog der Sammlungen zu Donaueschingen 1921, page 44.

8169 *(1585)* ST. ANDREW. Above in ornamental shield: S. Andreas. / Andreas Christi vocem verbumg. secutus / Jam patre dimisso, retia missa facit: / O utinam tales adfectus dulcis iesu / Des ut nil preter te pius optet amor. — In division below in minuscule: Et in Jesum Christum filium ejus / Unikum dominum nostrum. ij.

Pine wood. h. 1.70 m, br. 0.82 m. * Purchased with the companion picture Nr. 8169a.

8696 *(1507)* ST. ULRICH, below on the small tablet: Santt Uldalricus eps.

Pine wood. h. 0.65 m, br. 0.24 m. * Left, standing wing, of a small altar. Received in 1912, from private possession (Dr. M. Berolzheimer), Munich, as a gift.

MASTER OF MOULINS

so-called after the Triptychon in the cathedral of Moulins, worked in Paris (?) in the last quarter of 15th century.

H. G. 648 *(1505)* CHARLES II. OF BOURBON, Cardinal Archbishop of Lyon (1444—1488, Cardinal since 18. December 1476).

Oak. h. 0.35 m, br. 0.27 m. * Boisserée Collection. 1910 from the German. Museum in Nuremberg Nr. 101. ♣ A copy, from the beginning of the 19. century, in the Musée Condé at Chantilly (Nr. 109).

MASTER OF THE PEARL OF BRABANT

Unknown pupil of Dierick Bouts, standing, in artistic relationship, between him and Memlinc.

SMALL TRIPTYCH, called the "Pearl of Brabant".

Oak. Centrepicture. h. 0.63 m, br. 0.62 m. Wings: h. 0.63 m, br. 0.28 m. * Boisserée Collection, for which it was purchased in 1813; originated from the housechapel of the Snoy Family in Mechlin. ♣ K. Voll, die altniederländische Malerei 1906, page 124 ff., attributes the work, on good reasons, to a pupil of D. Bouts; whom he calls, after the old name of the small altar, "Master of the Pearl of Brabant". Heiland, D. Bouts 1902, page 154, is of the same opinion.

H. G. 76 *(107)* ADORATION OF THE KINGS.

H. G. 77 *(108)* ST. JOHN THE BAPTIST in a landscape. Back: St. Catharine. Grisaille. Left wing.

H. G. 79 *(109)* ST. CHRISTOPHER bears the Infant Christ, through the stream. Back: St. Barbara. Grisaille. Right wing.

MASTER OF THE SCHOTTEN ALTAR

OF 1469. VIENNA SCHOOL, ABOUT 1465—1480.

H. G. 721 *(39)* ST. HIERONYMUS. Back: Three Martyrs pierced with thorns.

Lime-wood. h. 0.49 m, br. 0.27 m. * Boisserée-Collection. ♣ Formerly considered to be Nuremberg Art, about 1480. Painted by the Viennese painter of the altarwings, dated 1469; influenced by the franconian school. in the Schotten Seminary in Vienna. Two small panels, from the same altar work (Martyrdom of St. Ursula), were sold by auction in 1911, with the Kastner Collection, Catalogue Nr. 64, in Vienna.

H. G. 722 *(40)* ST. BARBARA. Back: The Martyrdom of St. Ursula.

Lime-wood. h. 0.49 m, br. 0.27 m. * Boisserée-Collection. Companion picture to H. G. 721. Old copies in the Legay Collection at Salzburg.

MASTER OF ST. SEVERIN

so-called after various pictures in the Severin Church at Cologne, principally worked (about 1500—51) in Cologne.

H. G. 649 *(41)* CHRIST ON THE MOUNT OF OLIVES.

Oak. h. 1.25 m, br. 1.04 m. * From St. Severin in Cologne. Boisserée Collection. ♣ Belonged, according to Firmenich-Richartz, with H. G. 650, H. G. 651 the Christ before Pilate in the Wallr.-Rich.-Museum at Cologne (Nr. 190) and the Ascension in the Prov. Museum at Bonn (Nr. 140a) to an altarwork (?) from which the outer pictures of the wings, with St. Agathe, Pope Clemens, Stephen and Helena, are still in St. Severin. The difference in the sizes of the uncut panels, leads one to suppose a series of wallpaintings. Aldenhoven 281, 282, Cohen, Cicerone II, 836 and Catalogue of the Prov. Museum at Bonn, 73, Firmenich-Richartz, Die Brüder Boisserée I, 484.

H. G. 650 *(42)* LAMENTATION OVER CHRIST.

Oak. h. 1.26 m, br. 0.86 m. ♣ See remark to H. G. 649.

H. G. 651 THE ASCENSION OF CHRIST.

Oak. h. 1.24 m, br. 0.77 m. * 1925 from the Filial Gallery at Augsburg. See remarks to H. G. 649.

MASTER OF ST. VERONICA

called after the following picture, worked in Cologne about 1400—15. The Madonna with the Vetche in Cologne, and the Coronation of the Virgin, in the Schnütgen Collection, are, among other works, attributed to him and his circle.

H. G. 664 *(7)* ST. VERONICA with the holy handkerchief.

Pine wood. h. 0.78 m, br. 0.48 m. * Boisserée-Collection. Originally in St. Severin at Cologne, supposed to be a door of a relicquary shrine. ♣ See Firmenich-Richartz, Die Brüder Boisserée I, 450, 451. Formerly erroneously attributed to the master Wilhelm von Cöln. Firmenich-Richartz, Zeitschrift f. christl. Kunst 1895, 338. Aldenhoven, page 63 ff. Attributed to Conrad von Soest by Fr. Witte (Zeitschrift f. christl. Kunst 1921). From the older literature be mentioned: Goethe, Journey along the Rhine, Main and Neckar 1814/15; J. J. Merlo, Die Meister der Altköln. Malerschule, Köln 1852. Kölner Künstler im alter und neuer Zeit; J. J. Merlos Nachrichten von dem Leben und den Werken Kölner Künstler, published by Firmenich-Richartz, Düsseldorf 1895, page 948 ff. A very similar, but less important picture in the National Gallery in London (Nr. 687).

MAZZOLINI

LODOVICO MAZZOLINI, born about 1480 in Ferrara, died there towards end of 1528, pupil of Lor. Costa and educated under the influence of Ercole de'Roberti. Worked in Ferrara and Bologna.

H. G. 575 *(1024)* THE HOLY FAMILY in a landscape, beside the bench; the date 1516.

Walnut wood. h. 0.63 m, br. 0.49 m. * Purchased by Ludwig I., when crown prince. ♣ Lermolieff, page 100.

MEER

BARENT VAN DER MEER, born at Amsterdam 1659, brother of Jan v. d. M. de Jonghe. 1683 in Amsterdam (proved), date of death unknown.

6598 STILL-LIFE with moor and elegant vessels. Signed (below) right: B. van der Meer f.

Canvas. h. 1.49 m, br. 1.15 m. * 1913 from the Filial Gallery in Würzburg Nr. 68. ♣ Bassermann-Jordan II. page 12. See also A. Gaufin in Kunstmuseets Aarsskrift 1921—23, page 69 ff.

6599 STILL-LIFE with moor and porcelain vessles.

Canvas. h. 1.40 m, br. 1.18 m. * From the Filial Gallery in Würzburg Nr. 70.

MEMLINC

HANS MEMLINC (Memling, Memmelinck), born probably at Mömlingen near Mainz about 1435, died at Bruges 11. August 1494, where he worked since about 1466.

652 *(115)* ST. JOHN THE BAPTIST.

Oak. h. 0.32 m, br. 0.24 m. * From the estate of King Max I., who had purchased the picture in 1819. ♣ The signature H. V. D. Goes 1472 is a later addition. Probably wings of a diptych, which was in Pietro Bembo's house in Padua, according to the anonymous author of Morelli, in the beginning of 16th century. See Frizzoni, Notizie d'Opere di disegno, Bologna 1884 page 44 and Frimmel's edition, Vienna 1888 page 20. Firmenich-Richartz, Die Brüder Boisserée I, 510.

H. G. 668 *(116)* „THE SEVEN JOYS OF THE VIRGIN". Scenes from the life of Christ and the Virgin: Annunciation, Birth, Annunciation to the shepherds, The Star appears to the Three Kings, their visit to Herold, Departure and return, and Adoration of the Kings, Massacre of the Innocents, Flight into Egypt, Temptation of Christ, Noli me tangere, Christ in Emmaus, Resurrection, St. Peter on the sea, Christ appears to his mother, Ascension, Pentecost, Death and Ascension of the Virgin.

Oak. h. 0.81 m, br. 1.89 m. * According to the inscription on the old frame, presented in 1480 by Pieter Buyltink and his wife Catharina von Riebecke in the Frauenkirche (Tanner's Chapel) at Bruges, from where it came, as a gift from the members of the guild, into the possession of the austrian Governor General of Brabant during the eighties of 18th century, (according to Firmenich-Richartz, Die Brüder Boisserée I, 459), then from the possession of the Beauharnais Family to Mr. Biron in Lacken near Brussels, and in the year 1813 transfered to the Boisserée Collection. ♣ The panel in Turin: "The Seven Agonies of the Virgin" cannot be considered as a companion piece to our picture, on account of the different dimensions. See Jameson, Legends of the Madonna 1852, page LX, Weale, Beffroi II. 267 and Taurels Christelyke Kunst in Holland I, 137. Kämmerer, Memling page 99. A somewhat enlarged copy of the 17th century at the Exhibition of Old Masters, 1867 in Bruges Nr. 17 bis. (See Weale, Hans Memlinc, London 1901, page 23.)

MEMLINC SCHOOL OF MEMLINC.

H. G. 669 *(122)* VIRGIN AND CHILD, under a stone Tabernacle.

Oak. h. 0.69 m, br. 0.49 m. * Boisserée-Collection. ♣ A later replica of the picture, with wings, in St. Sauveur in Bruges. The copies of a Madonna by Memlinc in the Städel Institute at Frankfort (Nr. 109), and in the Arenberg Collection in Brussels, stand in close relationship with our picture.

SMALL ALTAR-PANELS.

Oak. Each h. 0.43 m, br. 0.31 m. * Zweibrücken Gallery. ♣ A copy by a lower-rhenisch master after Nr. 680 at Dr. Figdor in Vienna. See Frimmel, Gemälde in der Sammlung Figdor, 1896, 14, 15.

680 *(125)* THE VIRGIN IN THE ROSE GARDEN.

5 *(126)* ST. GEORGE, with the donor.

MEMMI LIPPO MEMMI of Siena, born about 1290, died about 1357, educated under the influence of his brother-in-law, Simone Martini and the Lorenzetti. Worked chiefly in Siena, 1317 in San Gimignano.

H. G. 671 *(986)* ASSUMPTION OF THE VIRGIN. In pediment space: the Coronation of the Virgin.

Poplar wood. h. 0.70 m, br. 0.30 m. * Purchased from crown prince Ludwig before 1825. ♣ Cr. u. Cav. II, 272. The same ed. Hutton II, 57. The same ed. Douglas III, 71. Venturi, L'Arte VII, 391.

METSU GABRIEL METSU, born at Leyden about 1630, buried in Amsterdam 24. Oct. 1667; pupil of Ger. Dou at Leyden. 1648 received into the guild of his native town, worked since 1657 in Amsterdam.

871 *(424)* THE BEANFEAST. Signed on the child's chair (right): G. Metsu.

Canvas. h. 0.80 m, br. 0.97 m. * Düsseldorf Gallery. Gool II, 535. ♣ Early work. See Dr Groot Nr. 58, who emphasises Steens influence; hence painted in Leyden.

624 *(425)* THE COOK. Signed below (left): G. Metsu.

Oak. h. 0.32 m, br. 0.25 m. * Zweibrücken Gallery. ♣ De Groot Nr. 124.

MEULEN ADAM FRANS VAN DER MEULEN, christened in Brussels, 11. Jan. 1632, died in Paris 15. Oct. 1690, where he was King's Painter. Pupil of Pieter Snayers in Brussels, worked in Brussels and Paris, from about 1665 onward, in the suite of Ludwig XIV. in his first campaigns.

118 *(1342)* THE TAKING OF DOLE ON DOUBS.

Canvas. h. 1.90 m, br. 3.20 m. * Zweibrücken Gallery. ♣ These, and the following pictures, relate to the winter campaign of Louis XIV. against the Spanish Netherlands 1668. To this series belong "Louis XIV. before Dinant" in the Gallery at Schleissheim Nr. 4094, and "The Siege of Lille" in the depository.

780 *(1343)* THE SIEGE OF TOURNAY.

Canvas. h. 1.90 m, br. 3.45 m. * Zweibrücken Gallery.

783 *(1344)* THE BOMBARDEMENT OF OUDENAARDE.

Canvas. h. 2.20 m, br. 3.18 m. * Zweibrücken Gallery.

1006 *(1345)* THE TAKING OF LILLE.

Canvas. h. 2.20 m, br. 3.18 m. * Zweibrücken Gallery.

MIEREVELT MICHIEL JANSZE VAN MIEREVELT, (VAN MIEREVELD), born at Delft 1. May 1567, died there 27. June 1641. Pupil of Willem Willemsz, and till 1583 of Anthonis van Montfoort at Utrecht, worked in Delft and the Hague, where he entered the guild in 1625. Returned later to Delft, where he founded a school.

514 *(314)* PORTRAIT OF A MAN. Halflength.

Oak. h. 0.61 m ,br. 0.51 m. * From the fürstbischöfl. Schloss at Würzburg. ♣ According to W. Martin and H. Schneider (orally): Nicolas Eliasz.

MIERIS FRANS VAN MIERIS THE ELDER, born in Leyden 16. April 1635, died there 12. March 1681, pupil of A. Toorenvliet and G. Dou. Since 1658 in the Leyden Guild.

613 *(409)* THE OYSTER BREAKFAST. Signed F. van Mieris fescit Leyd. Bat. Ao. 1661 .

Oak. h. 0.27 m, br. 0.21 m. * Elector's Gallery in Munich. ♣ Replicas in the Fitzwilliam-Museum at Cambridge (III. Nr. 32), and in the Victoria and Albert-Museum in London.

533 *(414)* LADY WITH A PARROT. Signed above (left in the corner): F. van Mieris fect. Anno 1663.

Oak. h. 0.22 m, br. 0.21 m. * Elector's Gallery in Munich. ♣ Unsigned replica, on copper, in the National Gallery, London (Nr. 840), others in Buckingham Palace and Cook Collection, Richmond.

532 *(415)* LADY PLAYING A LUTE. Signed above (left), in the corner, as the previous companion picture.

Oak. h. 0.22 m, br. 0.17 m. * Elector's Gallery in Munich.

549 *(417)* THE SICK WOMAN. Signed on the back of the chair, on the upper and lower crossbar: F. van Mieris Ao. 1667.

Oak. Rounded top. h. 0.44 m, br. 0.30 m. * Mannheim Gallery. ♣ Drawing in the Graphic Collection at Munich.

241 *(420)* A SLEEPING OFFICER in a tavern. Signed (left) on the window-sill: F. van Mieris.

Oak. h. 0.42 m, br. 0.33 m. * Elector's Gallery in Munich.

582 *(422)* A PEASANT'S ROOM. Signed (right) below: F. van Mieris.

Oak. h. 0.37 m, br. 0.29 m. * Elector's Gallery in Munich.

219 *(423)* LADY IN FRONT OF A LOOKING GLASS.

Oak. Rounded originally at top. h. 0.43 m, br. 0.31 m. * Elector's Gallery in Munich.

MIJN

HERMANN VAN DER MIJN, born at Amsterdam 1684, died in London 1741. Pupil of Ernst Steuven, till 1716. Court Painter to Elector Johann Wilhelm von der Pfalz in Düsseldorf, usually worked in Antwerp (1712 and 1716), Holland (1717), Paris (1718) and Leenwarden (1737).

904 *(659)* GARDEN FLOWERS. Signed on the stone slab: H. van der Myn.

Canvas. h. 0.78 m, br. 0.64 m. * Düsseldorf Gallery. Gool II. 536.

MILANESE SCHOOL

ABOUT 1520 TILL 1530.

472 *(1045)* ST. CATHARINE.

Poplar wood. h. 0.76 m, br. 0.52 m. * Purchased from the Inghirami Collection at Volterra by king Max I. (between 1816—1819). ♣ Formerly catalogued as Luini, from whose works Williamson (London 1899) re-

moves. Cr. u. Cav. VI. 69, as well as Lermolieff, page 116, who attributes it to Solario, to whom it suits neither in respect to manner of painting, nor by its colour. According to Jacobsen, Rep. XX. 433, a flemish copy after Luini. See also Suida, M. f. K. XIII (1920), page 36.

MILLET J. FRANS MILLET, christened in Antwerp 27. April 1642, died at Paris 1. June 1679; pupil of Laurens Franken, since 1659 in Paris, followed the style and tendency of both Poussins.

400 *(945)* ITALIAN COAST LANDSCAPE.

Canvas. h. 1.06 m, br. 1.19 m. * Elector's Gallery in Munich.

979 *(946)* ITALIAN EVENING LANDSCAPE.

Canvas. h. 0.78 m, br. 0.95 m. * Elector's Gallery in Munich.

MOMMERS HENDRIK MOMMERS, born at Haarlem about 1623, buried in Amsterdam 21. Dec. 1693; worked in Haarlem (since 1647) and Amsterdam (since 1665).

2203 *(476)* PASTORAL LANDSCAPE. Signed (right) on a fence plank: Mommers.

Oak. h. 0.61 m, br. 0.80 m. * Purchased by Elector Karl Theodor.

MOMPER JOOS DE MOMPER THE YOUNGER, born at Antwerp 1564, died there in the beginning of 1635. Son and pupil of Bartholomäus de Momper. 1581 master in the Lucas Guild.

1114 *(677)* LANDSCAPE WITH EXTENSIVE VIEW.

Oak. h. 0.72 m, br. 1.04 m. * Zweibrücken Gallery.

MONNOYER JEAN BAPTIST MONNOYER, born at Lille 1634, died in London 16. February 1699, since 1665 member of the Paris Academy.

2100 *(1346)* STILL-LIFE. Flowers.

Canvas. h. 1.50 m, br. 1.14 m. * Elector's Gallery in Munich.

MOR ANTHONIE MOR VAN DASHORST, also called Antonio Moro, born at Utrecht about 1512, died probably in Antwerp beginning of 1576, pupil of Jan van Scorel at Utrecht 1547, then several years in Italy. Court Painter to Charles V., worked at the courts of Madrid, Lissabon and London, 1559 again in Utrecht, and since 1568 probably without interruption in Antwerp.

8685 *(1605)* ST. SEBASTIAN. Halflength.

Oak. h. 0.80 m, br. 0.69 m. * Bought in the London art trade in 1912. Probably the St. Sebastian by Mor, in the Kaiser Rudolf II. Gallery in Prague, one of the pictures, which were carried off by the Swedes in 1648. Supposed to be the portrait of a member of a Sebastian Brotherhood. See H. Zimmermann, Wiener Jahrbuch XXV, page XLVI, Nr. 1219, and Oldenbourg, Münchner Jahrbuch 1912, II, 162.

MORETTO

ALESSANDRO BONVICINO, called MORETTO, born in Brescia about 1498, died there 22. Dec. 1554, pupil of the Brescian Fioravante Ferramola, further educated by the study of Titian, Palma Vecchio, Romanino, and the engravings after Raphael. Mostly in the province of Brescia, 1529 in Bergamo, 1540—41 worked in Milan and Verona.

H. G. 683 *(1123)* A PRIEST. (Three quarter length.)

Canvas. h. 1.00 m, br. 0.80 m. * Bought in 1838 out of the estate of Marchese Canova in Venice. Attribution by Mündler. Lermolieff, page 82: Moroni.

MUELICH

HANS MUELICH (MIELICH), born at Munich 1516, died there 10. March 1573. Pupil of his father Wolfgang Muelich and Albrecht Altdorfer. Worked in Munich.

H. G. 687 *(1514)* ST. HIERONYMUS in a landscape. Signed: H. M. 1536.

Lime-wood. h. 0.86 m, br. 0.66 m. * Wallerstein- formerly Rechberg-Collection, 1911 from the German. Museum in Nuremberg Nr. 328. ♣ See Friedländer, A. Altdorfer, page 134 and Röttger, Der Maler Hans Mielich, München 1925, page 88.

19 *(301)* ANDREAS LIGSALZ, patrician of Munich. (From 1539—1541 Chamberlain, in the following years Mayor of the Inner Council of the city, died 1564). Signed with the monogram and 1540. On a paper, under the right hand: Etatis sue XXXVIII. Back: coat-of-arms of the Ligsalz and 1574.

Lime-wood. h. 0.81 m, br. 0.60 m. * Purchased, with Nr. 12, by Elector Karl Theodor in 1793. ♣ The personality of the represented proved by H. Buchheit. See M. G. Zimmermann, Hanns Muelich, München 1885 and Röttger, op. cit. page 55 f.

12 *(302)* THE WIFE OF ANDREAS LIGSALZ, born Ridler. Signed with the monogram and 1542; on the parapet (left) below: Do man 1540 zalt do wart ich 37 Iar alt. Back: the coat-of-arms of the Ridler and 1574. Companion piece to Nr. 19.

Lime-wood. h. 0.81 m, br. 0.16 m. * Same origin as Nr. 19.

4301 *(1515)* ALBRECHT V. THE GENEROUS, DUKE OF BAVARIA (1528—1579). Signed (right) below: Hans Mielich Maller fecit. 1545. Also on the clasp of the barett. (Hans Mielich Maller fecit.)

Lime-wood. h. 0.87 m, br. 0.68 m. * From the ducal Art Cabinet; 1911 from Schleissheim (Ahnengalerie Nr. 20). See Röttger, op. cit. page 62.

MULTSCHER see ULM MASTER from 1457.

MURILLO

BARTHOLOMÉ ESTEBAN MURILLO, christened at Sevilla 1. Jan. 1618, died there 3. April 1682; pupil of Juan del Castillo, further educated in Madrid by Velazquez, and by the study of the works of Titian, Rubens, van Dyck, Ribera and Ruelas in Sevilla.

52 *(1303)* ST. THOMAS OF VILLANUEVA.

Canvas. h. 2.22 m, br. 1.48 m. * Painted in 1678 (?) for the church of the Augustine Convent at Sevilla. 1815 purchased by General Sebastiani in Paris. ♣ The companion piece "St. Thomas, dividing his cloak, when a child", now in Cincinnati, Collection Mrs Emmery.

605 *(1304)* MELON AND GRAPE EATERS.

Canvas. h. 1.45 m, br. 1.05 m. * Elector's Gallery in Munich. ♣ Painted about 1650—1660. Replicas at John Balfour in Balbirnie, Fifeshire; Walter R. Bankes in Kingston Lacy. Dorset; N. Sutton in Scawby, Lincolnshire. Curtis Nr. 437.

597 *(1306)* BEGGARBOYS PLAYING DICE.

Canvas. h. 1.46 m, br. 1.08 m. * Elector's Gallery in Munich. Bought in 1698 by Elector Max Emanuel from Gisbert van Ceulen. ♣ Curtis Nr. 53. About 1668—72.

497 *(1307)* THE LITTLE FRUITSELLER.

Canvas. h. 1.48 m, br. 1.13 m, left and right 0.03 m, top 0.055 m added. * Elector's Gallery in Munich. Bought from the estate of Kammerrat Franz Jos. von Dufresne in 1768. ♣ Curtis Nr. 53. About 1668—72.

487 *(1305)* THE PIE EATER.

Canvas. h. 1.23 m, br. 1.02 m. * Mannheim Gallery 1756. ♣ Curtis Nr. 436. About 1672—1682.

489 *(1308)* THRIFTY TOILET.

Canvas. h. 1.47 m, br. 1.13 m. * Elector's Gallery in Munich. 1768 bought from the estate of Kammerrat Franz. Jos. von Dufresne. ♣ Curtis Nr. 447. About 1672—82.

NEEFFS

PEETER NEEFFS THE ELDER, born at Antwerp 1577 or 1578, died after 1656; since 1609 member of the guild. Worked in Antwerp.

546 *(951)* INTERIOR OF A GOTHIC CHURCH AT NIGHT. Signed below (right) on a pillar: P. Nefs.

Copper. h. 0.40 m, br. 0.50 m. * Acquired from king Max I. in 1822. ♣ From a church memorial tablet, on a pillar (right), the year 1638 as the probable time of the painting of the picture becomes evident.

H. G. 697 *(952)* INTERIOR OF A GOTHIC CHURCH. Signed (left) under the clock: Peeter Neeffs.

Oak. h. 0.49 m, br. 0.64 m. * Acquired from the estate of King Max I. ♣ The figures by D. Teniers (?). See W. Schmidt, Zeitschrift f. b. K. XV, page 636.

NEER AART VAN DER NEER, born at Amsterdam 1603, died there 9. Nov. 1677.

6383 *(1517)* WINTER LANDSCAPE. Signed: A. v. d. N.

Oak. h. 0.23 m, br. 0.34 m. * Kurmainzische Gallery at Aschaffenburg. 1911 from the Filial Gallery at Aschaffenburg Nr. 227. ♣ De Groot Nr. 514. Bassermann-Jordan I, 42.

6381 *(1518)* SUNSET. Signed: A. v. d. N. Companion picture to Nr. 6383.

Oak. h. 0.24 m, br. 0.35 m. * Kurmainzische Gallery at Aschaffenburg. 1911 from the Filial Gallery at Aschaffenburg Nr. 228. ♣ De Groot Nr. 59. Bassermann-Jordan I, 43.

H. G. 683 *(1123)* A PRIEST. Halflength.

Canvas. h. 1.00 m, br. 0.80 m. * Purchased in 1838 from the private estate of the Marchese Canova in Venice. ♣ The present attribution by Mündler. Attributed to Moroni by Lermolieff page 82.

NEER EGLON HENDRIK VAN DER NEER, born at Amsterdam 1635/36, died at Düsseldorf 3. May 1703. Pupil of his father Aart v. d. Neer, then of Jacob van Loo, in landscape painting imitator of Elsheimer. Worked in Rotterdam, and at the Hague (1663—77), Brussels (1679 till 1691) and Düsseldorf, where he was Court Painter to the Elector.

204 *(435)* LADY TUNING A LUTE. Signed: E. van der Neer fc. 1678.

Oak. h. 0.42 m, br. 0.36 m. * Mannheim Gallery. Gool II, 566.

NETSCHER CASPAR NETSCHER, born at Heidelberg 1639, died at the Hague 15. January 1684. Came early to Holland, where he learnt at H. Coster in Arnheim, later in Deventer at G. Terborch. Worked at the Hague since 1660.

618 *(1398)* MUSICAL ENTERTAINMENT. Signed: C. Netscher f. 1665.

Canvas. h. 0.51 m, br. 0.46 m. * Mannheim Gallery. ♣ De Groot Nr. 116. Replicas in Karlsruhe (Nr. 265), Rouen (Nr. 455) and others.

417 *(1399)* YOUNG LADY WITH A PARROT. Signed: C. Netscher Ao. 1666.

Oak. h. 0.46 m, br. 0.37 m. * Mannheim Gallery. ♣ De Groot Nr. 137.

56 *(1400)* BATHSEBA IN THE BATH. Signed: C. Netscher. fec. Anno. 1667.

Oak. h. 0.42, br. 0.36 m. * Elector's Gallery. Schleissheim 1748.

110 *(1402)* PASTORAL SCENE. Signed: C. Netscher fec. 1681.

Canvas. h. 0.54 m, br. 0.45 m. * Düsseldorf Gallery. ♣ Replica at Mr. H. A. Hortim, Catton Hall, Burton-on-Trent, England. De Groot Nr. 108.

NEUFCHATEL

NICOLAUS NEUFCHATEL, called Lucidel (Nutzschidell), in the guildbook of Antwerp as Colyn van Nieucasteel, signed himself Nicolaus de Novocastello, born in the county of Bergen in Hainault 1527, died at Nuremberg after 1590. 1539 pupil of Pieter Coecke van Aelst in Antwerp, since 1561 in Nuremberg.

678 *(663)* JOHANNES NEUDÖRFER THE ELDER, the Nuremberg mathematician and author, (1497 till 1563) with his son. Inscription on the old frame:

IOANES NEUDORF: PER EUROPA UNIVERSA INFINITA
DISCIPULOR ARITHMETICES
GRAPHICES, MULTITUDINE CELEBRIS, INCOPARABILIS
INDUSTRIAE EXEPLAR
MAGNU ORNAMENTU PATR: REIP: NORIB: CUI DESIDE-
RATISS: CIVIS EFFIGIE V. AETAT. LXIII.
AUTOR NICOLAUS DE NOVO CASTELLO, HOSPES, GR.
ER . DD . AN . M . D . LXI.

Canvas. h. 1.01 m, br. 0.92 m. * Formerly in the silver room of the Town Hall, then in the Burg at Nuremberg, came into state possession in 1810. ♣ See Doppelmeyer, historische Nachricht page 202 and 209. A smaller, old copy in the Museum at Lille, (Nr. 561). A drawing of the father in the Berlin Kupferstichkabinett.

538 *(644)* WILHELM FÜRLEGER. Three quarter length.

Canvas. h. 0.88 m, br. 0.69 m. * From the castle of Neuburg a. D. ♣ A replica in the University collection at Würzburg (Nr. 298). See Knapp, Münchner Jahrbuch 1914—15, I, page 19.

6265 *(665)* WILHELM FÜRLEGER'S WIFE. Three quarter length.

Canvas. h. 0.89 m, br. 0.68 m. * Companion picture to Nr. 538. ♣ See W. Schmidt, Zahns Jahrb. V. 267.

1445 *(666)* DR. VALENTIN KÖTZLER, Councillor of Nuremberg (1499—1564). Signed: V. K. D.: / Anno aetatis LXVI. — nach Christi Gepurt 1564 Jar / dieses Pildt abgemalet war. Three quarter length.

Lime-wood. h. 0.35 m, br. 0.24 m. * Zweibrücken Gallery. ♣ See W. Schmidt, loc. cit. V. 145. Identification of the represented by Dr. R. A. Peltzer.

NUREMBERG SCHOOL END OF THE 15th CENTURY.

1494 *(235)* THE LEAVE-TAKING OF THE APOSTLES.

Lime-wood. h. 1.47 m, br. 1.54 m. * From the Burg at Nuremberg. 1909—20 in the Gallery at Schleissheim. ♣ Formerly attributed to Michael Wohlgemut. See Thode, Malerschule von Nürnberg, Frankfort 1891, page 190 f. and Abraham, Nürnberger Malerei der 2. Hälfte des XV. Jahrh., Strassburg 1912, page 199, which includes the panel to the group of the Heilsbronn High Altar. According to Weinberger, Nürnberger Malerei, page 96, who publishes a drawing of a landscape, related in style, at Erlangen: Nuremberg school under Suabian influence.

ORCAGNA SCHOOL OF ORCAGNA.

H. G. 1027 *(987)* FIVE SAINTS: ST. MAURICE, AUGUSTINE, PETER, NICHOLAS AND STEPHEN.

Chestnut wood. h. 0.44 m, br. 0.72 m. * Bought for crown prince Ludwig in Florence before 1818. ♣ According to Sirén, Giottino (Leipzig 1908) page 72, 74, 89 and Giotto and some of his followers, page 253 by Nardo di Cione (died 1365); according to Van Marle, The Italian Schools of Painting III, 511: Compagno dell'Orcagna. Formerly catalogued as Spinello Aretino.

H. G. 1028 *(988)* FIVE SAINTS: ST. ANTHONY, AMBROSE, JOHN THE BAPTIST, PAUL AND CATHARINE. Companion piece to previous number, same size and origin.

ORLEY BERNAERT VAN ORLEY, born at Brussels between 1492 and 1495, died there 6. January 1524; pupil of his father Valentyn, educated himself in Italy, above all under the influence of Raphael. He became Court painter to the governor's wife Margarete von Österreich in Brussels in 1518.

H. G. 742 *(133)* JEHAN CARONDELET (Carondolet), President of the ecclesiastical council at Brussels, and chancellor of Flanders. On the back of picture (by a later hand) the chancellor's coat-of-arms, with the inscription: Ob. Ao. A. Na 1543 feb. 7a etatis 76 nudum Com pl et.

Oak. h. 0.53 m, br. 0.37 m. * Boisserée-Collection. ♣ Attributed to Orley by Wauters, Glück and Friedländer. According to Friedländer (Jahrbuch d. preuss. Kstsammlg. XXX, 102), the portrait together with the Madonna in possession of Lord Northbrook in London formed a diptych. See Firmenich-Richartz, Die Brüder Boisserée I, 486.

H. G. 743 *(157)* ST. NORBERT REFUTES THE HERETICAL TEACHER TRACHELLINUS.

Oak. h. 0.95 m, br. 0.64 m. * Boisserée-Collection. ♣ Originally the wing of a Triptych. Two figures of Saints almost completely obliterated, in grisaille, can be recognised at the back; the recess, in which they stand, shows, that the picture is cut off at the top. According to Friedländer (Jahrbuch d. pr. Kunstsammlungen XXIX, 246) painted before 1515. The young man, in the centre, is said to be Orley's portraits of himself. See Firmenich-Richartz, op. cit. I, 478.

H. G. 744 *(158)* THE ARCHANGEL MICHAEL, with the donor.

Oak, left (above) notched. h. 1.46 m, br. 0.84 m. * Boisserée-Collection. ♣ Right wing of an altar work. Friedländer considers the picture to be a work by Orley "with much assistance by apprentices". (Jahrbuch d. pr. Kstsammlg. XXX. 107.)

OSTADE ADRIAEN HENDRICKS VAN OSTADE, born at Haarlem 10. December 1610, buried there 2. May 1685; pupil of Frans Hals, then under Brouwer's, and since 1640 under Rembrandt's influence.

567 *(370)* A MERRY PEASANT'S PARTY. Signed: A. v. Ostade 1645.

Oak. h. 0.45 m, br. 0.38 m. * Mannheim Gallery. ♣ De Groot Nr. 544: 1641. Engraved by J. Snyderhoff.

566 *(371)* QUARELLING PEASANTS. Signed (left) below: A. v. Ostade 1656.

Oak. h. 0.45 m, br. 0.37 m. * Düsseldorf Gallery. Gool II, 564. ♣ De Groot Nr. 609.

133 *(372)* MEN AND WOMEN IN A FARM ROOM. Signed (right) below: A. v. ostade.

Oak. h. 0.29 m, br. 0.36 m. * Zweibrücken Gallery. ♣ De Groot Nr. 568. Early Work.

864 *(373)* BOISTEROUS PEASANTS IN A TAPROOM.

Oak. h. 0.28 m, br. 0.36 m. * Zweibrücken Gallery. ♣ De Groot Nr. 569. Early work.

OSTADE ISACK VAN OSTADE, christened at Haarlem 2. June 1621, buried there 16. Oct. 1649; pupil of his brother Adriaen, worked in Haarlem, member of the guild since 1643.

2177 *(376)* FARM ROOM. Signed below: . . . . van Ostade 1641.

Oak, oval. h. 0.41 m, br. 0.54 m. * Zweibrücken Gallery. ♣ De Groot Nr. 172.

2169 *(377)* WINTER LANDSCAPE, with amusements on the ice. Signed (right) below: Isack . van . Ostade.

Oak, oval. h. 0.41 m, br. 0.54 m. * Companion picture to Nr. 2177. * Zweibrücken Gallery. ♣ De Groot Nr. 257.

1037 *(378)* HALT BEFORE THE INN. Winter landscape. Signed (left) below on the boat: Isack van Ostade 1644.

Oak. h. 0.65 m, br. 0.90 m. * From the King Max I. private estate. ♣ De Groot Nr. 83.

OSTENDORFER MARTIN OSTENDORFER, Court Painter to Duke Wilhelm IV. Worked in the first half of 16th century in Munich.

L. 10 *(1526)* THE HOLY HANDKERCHIEF. Above monogram and date 1520 (original?).

Lime-wood. h. 0.28 m, br. 0.21 m. *Oppolzer Collection 1906. Presented by Geheimrat Dr. Berolzheimer to the Bayrischer Museumsverein. ♣ Supposed to be the middle part of a predella, shortened at the sides. After a woodcut of Schäufelein. The attribution (on account of the relationship with the portraits in the Gallery at Schleissheim Nr. 3138 and 3140) is not assured.

OSTENDORFER MICHAEL OSTENDORFER, born in Suabia about 1490, died at Regensburg 1559. Pupil and follower of A. Altdorfer.

1497 *(1612)* CHRIST ON THE CROSS. Signed on the tree of the Cross MO. (intertwined) and 1552.

Lime-wood. h. 0.33 m, br. 0.25 m. * Bought 1802. 1913 from the Gallery in Schleissheim Nr. 141.

PACCHIA GIROLAMO DI GIOVANNI DEL PACCHIA, born in Siena 5. January 1477 (his father was a hungarian), died after 1535. Came at first into the studio of a sienese painter, then went to Florence, 1500 to Rome. Proved to have again been in Florence and neigbourhood, since 1508. Influenced by Andrea del Sarto and Sodoma.

H. G. 758 *(1058)* VIRGIN AND CHILD, and two angels.

Poplar wood, top rounded. h. 0.61 m, br. 0.43 m. * Aquired from crown prince Ludwig before 1826. ♣ This, and the following picture, probably served as ornament of a bier (cataletto) (see Lermolieff page 131) which was ordered from Pacchia in 1512, and delivered for the brotherhood of St. Bernardino at St. Francesco in Siena (Milanesi, Scritti varii page 227 and 231). The bier, mentioned there, was, according to Milanesi, sold to a stranger for 200 scudi in the beginning of 19th century, who brought it to Russia (?). Cr. u. Cav. IV Nr. 401.

H. G. 759 *(1059)* ST. BERNARDINO OF SIENA with two angels.

Poplar wood. top rounded. h. 0.61 m, br. 0.43 m. * Companion piece to H. G. 758, and same origin. ♣ See remark to H. G. 758.

PACHER MICHAEL PACHER, born about 1435, died at Salzburg 1498. Proved since 1467; principally worked in Bruneck in Tyrol, perhaps temporarily in Venice.

THE ALTAR OF THE PATRISTIC WRITERS.

Cembra wood. Middlepiece h. 2.16 m, br. 1.96 m. Inner wings each h. 2.06 m, br. 0.91 m, outer each h. 1.03 m, br. 0.91 m. * 1812 from the Neustift Cloister at Brixen, where the altar was already kept in

the collection of the cloister in 1745. The wings were in the Augsburg Filial Gallery Nr. 145—150, from 1872 till 1910, while the centre was brought to Munich already in 1890. ♣ Gift of the 1486 deceased cathedral provost (consecrated in 1491). H. Semper, Michael und Friedrich Pacher, Esslingen, 1911 and W. Mannowsky, Die Gemälde des M. Pacher, München, 1910. See Strompen, Rep. XVIII, 114; Röttinger, Rep. XXIV, 451. An old free copy of the altar, with alterations of the right wing, is in the Ferdinandeum at Innsbruck (Nr. 25). See also Semper, Zeitschrift des Ferdinandeums, 3. Folge, Heft 35.

The altar showed, with closed wings, in two rows one above the other, four scenes from the legend of St. Wolfgang; opened the four enthroned (latin) Patristic writers, from right to left: St. Hieronymus, Augustin, Gregory and Ambrose.

2600 *(298)* ST. HIERONYMUS. Inner side of left wing.

2597, 2598 *(298)* ST. AUGUSTINE AND GREGORY. Centre piece.

2599 *(298)* ST. AMBROSE. Inner side of right wing.

2600a *(298)* DISPUTATION OF ST. WOLFGANG. Sawn off back of Nr. 2600; outer side of left wing (top).

2600b *(298)* ST. WOLFGANG HEALING THE SICK. Sawn off back of Nr. 2600; outer side of left wing (bottom).

2599a *(298)* THE DEVIL HOLDING THE MISSAL FOR ST. WOLFGANG. Sawn off back of Nr. 2599; outer side right wing (top).

2599b *(298)* ST. WOLFGANG IMPLORES A VISION. Sawn of back of Nr. 2599; outer side of right wing (bottom).

5307 *(1527)* CORONATION OF THE VIRGIN.

Cembra wood. h. 0.44 m, br. 0.92 m. * Shortened on all sides. * 1812 from Ambras. 1910 from the Filial Gallery at Augsburg Nr. 151. ♣ About 1460—70.

PACHER STUDIO AND SCHOOL OF MICHAEL PACHER.

PARTS OF THE LAURENCE ALTAR.

* 1812 from Neustift near Brixen. ♣ Wingparts of the Laurence Altar in All Souls Chapel of the Brixen cathedral; it was at the same time with the Altar of the Patristic writers by M. Pacher given by cathedral provost Neundlinger, and consecrated in 1491. See Hammer, Zeitschrift des Ferdinandeums 3. F., Heft 56. Hans Semper, M. u. Fr. Pacher, 1911, 71 ff.

The altar shows, with closed wings, in two rows one above another four scenes from the Laurence Legend, while on the inner sides of the wings were represented four episodes from the life of the Virgin. The two other scenes of the Laurence Legend ("Pope Sixtus taking leave of St. Laurence", and "St. Laurence before the roman prefect") in the gallery at Vienna.

5304 *(1528)* ST. LAURENCE GIVING ALMS. Part of the outer side of left wing.

Cembra wood. h. 1.00 m, br. 0.97 m. * 1910 from the Filial Gallery at Augsburg Nr. 156.

5305 *(1528)* THE ANNUNCIATION, part of the inner side of left wing. Sawn off back of Nr. 5304.

Same dimensions and origin as Nr. 5304 (Augsburg Nr. 157).

5306 *(1529)* MARTYRDOM OF ST. LAURENCE. Outer side of right wing (bottom).

Cembra wood. h. 1.02 m, br. 0.99 m. * 1910 from the Filial Gallery at Augsburg Nr. 157.

2592 *(1529)* DEATH OF THE VIRGIN. Inner side of right wing of Nr. 5306.

Cembra wood. h. 1.02 m, br. 0.99 m. * From the Gallery at Schleissheim 1860. Lent to the Frauenkirche till 1898; 1908 till 1910 in the Filial Gallery at Burghausen Nr. 13.

5303 *(1530)* THE DEATH OF THE VIRGIN. Back sawn off.

Cembra wood. h. 0.95 m, br. 0.93 m. * 1812 from Neustift near Brixen. 1911 from the Filial Gallery at Augsburg Nr. 152. ♣ Painted about 1480, according to Suida, Belvedere I (1922) 34 ff. by the "Maler der Uttenheimer Tafel".

PALMA

GIACOMO PALMA IL GIOVINE, born at Venice 1544, died there 1628, grand nephew of Palma Vecchio, pupil of his father Antonio. Worked in Urbino, Rome, and mostly in Venice.

975 *(1158)* THE FLAGELLATION OF CHRIST.

Black marble. h. 0.28 m, br. 0.20 m. * Mannheim Gallery. ♣ Lermolieff page 96.

PALMA

GIACOMO PALMA D'ANTONIO DE NEGRETTI (NIGRETTI), called PALMA VECCHIO, born at Serinalta near Bergamo about 1480, died at Venice 30. July 1528. Pupil of Giovanni Bellini. Mostly worked in Venice, 1524 in Bergamo.

503 *(1108)* VIRGIN AND CHILD, St. Roch and Magdalene.

Poplar wood. h. 0.67 m, br. 0.93. Düsseldorf Gallery. ♣ Crowe and Cav. VI. 541. Lermolieff page 39: work of the third period (1520—26).

PALMEZZANO

MARCO DI ANTONIO PALMEZZANO from Forlì, born 1456, died about 1538; pupil of Melozzo da Forlì, influenced by Francia and venetian masters of the tendency of Giovanni Bellini.

H. G. 760 *(1026)* THE VIRGIN AND CHILD, and four Saints. Signed (on a paper at the feet of the angel): Marcus palmezanus pictor foroliviensis faciebat. On St. Paul's sword: MCCCCCXIII.

Chestnut wood. h. 2.48 m, br. 2.26 m. * According to Cr. u. Cav. III, 349 formerly on a village altar in the Romagna, in the 18th century in the Ercolani Collection, from where it was bought by King Ludwig I. 1829/30.

PATINIR MANNER OF PATINIR.

H. G. 762 *(144)* LANDSCAPE WITH ST. HUBERT.

Oak. h. 0.60 m, br. 0.80 m. * Boisserée-Collection. ♣ Brought by Glück into connection with the legend of St. Hubert by Jan Mostaert, which van Mander saw in the Prinzenhof, at Haarlem.

PAUDISS CHRISTOPH PAUDISS (PAUDITZ) of Lower Saxony, born 1618, died at Freising 1666, or 1677. Educated in Rembrandt's school, worked at the Elector's court in Dresden, later in Freising, as Court Painter of the duke Albrecht Sigmund of Bavaria, Bishop of Freising and Regensburg.

748 *(1407)* A LUTEPLAYER.

Canvas. h. 0.66 m, br. 0.52 m. * Origin unknown. ♣ The traditional attribution not assured. According to Reber, probably by B. Denner.

PERUGINO PIETRO DI CRISTOFORO VANNUCCI, called PERUGINO, born at Città della Pieve in Umbria 1446, died at Castello Fontignano by Perugia 1523. Pupil of Fiorenzo di Lorenzo in Perugia, and of Andrea del Verrocchio in Florence. Worked in Perugia, Florence and Rome.

H. G. 764 *(1034)* VISION OF ST. BERNHARD.

Wood. h. 1.73 m, br. 1.70 m. * Purchased for King Ludwig I. from the House of Capponi in 1829/30. ♣ The picture was painted, as Gronau (Münchener Jahrbuch, 1909, I, 46 ff.) has stated, for the chapel of the Nasi family in the church of St. Maddalena dei Pazzi in Florence. The family took it back, between 1639 and 1647, and it then came into the House of Capponi, by inheritance. A copy by Felice Fischerelli, (called Riposo), was placed in the reserved space for him, by the testator Francesco Nasi in the Nasi Chapel in S. Spirito (see Cinelli, page 147). Cr. and Cav. IV, 592; Bombe, Perugino, Klassiker der Kunst, 1914, page 39, and 237: Painted between 1493 and 1495. Wölfflin (orally) rightly dates it, on account of its relationship with the Annunciation in Fano, about 1489.

526 *(1035)* THE VIRGIN, ST. JOHN THE EVANGELIST AND ST. NICHOLAS WORSHIP THE INFANT CHRIST.

Poplar wood. h. 2.03 m, br. 1.56 m. * Came from Venice over London to Henry in Paris, where it was bought by Dillis in 1815. ♣ Painted about 1500. Cr. u. Cav. IV, 267. Lermolieff page 138; Bombe, Perugino, Klassiker der Kunst, page 85. According to Gnoli, Perugino, Spoleto 1923 page 57, already painted about 1495, before the similar representation in the P. Morgan Collection in New York.

PERUGINO SCHOOL OF PERUGINO.

H. G. 765 *(1037)* BAPTISM OF CHRIST.

Poplar wood. h. 0.31 m, br. 0.41 m. * Acquired in 1818 by crown prince Ludwig, from the estate of Inghiramis in Volterra, together with the following, as early works of Raffael. ♣ Predella picture. Rumohr, Ital. Forsch. III, 40/41. Attributed to Perugino in 1884, then temporarily to Raphael. See Passavant, Raffael I, 64, II, 14. Cr. u. Cav. IV, 267. Cr. u. Cav., Raphael 1883, I, 30, 58. According to Gnoli, op. cit. page 57 in addition to the predella in the museum of Rouen painted in Perugino's studio. Gnoli considers (orally) Mariano di Ser Austerio to be the artist. In A. Venturis opinion, by Andrea d'Assisi.

H. G. 766 *(1038)* THE RESURRECTION OF CHRIST. On the shield of the sleeping soldier (right) the incorrect signature Rafa . . Santius.

Poplar wood. h. 0.32 m, br. 0.41 m. * Companion piece to H. G. 765.

PESNE ANTOINE PESNE, born at Paris 23. May 1683, died in Berlin 5. August 1757. Pupil of his father Thomas Pesne and his uncle Charles de la Fosse at Paris; further educated under the influence of Andrea Celesti (1703) in Rome and Venice. Worked since 1711 in Berlin.

3 *(1366)* GIRL WITH A VEGETABLE BASKET. Signed below (left): Pesne fecit.

Canvas. h. 0.94 m, br. 0.73 m. * 1804 from the fürstbischöfl. Galerie at Würzburg.

PIAZZETTA GIOVANNI BATTISTA PIAZZETTA, born at Pietrarossa near Treviso 1682, died at Venice 1754. Worked in Venice.

2285 THE ASSUMPTION OF THE VIRGIN.

Canvas. h. 1.49 m, br. 0.70 m, top sloping. * From the suppression of the convents (?). 1914 from the Academy of Fine Arts in Munich. ♣ Design for the altar picture, which formerly in Frankfort, is now in the Museum of Lille (Nr. 597).

PICKENOY see ELIASZ.

PIERO DI COSIMO PIERO DI COSIMO, called after his father PIETRO DI LORENZO, born at Florence 1462, died there 1521, pupil of Cosimo Rosselli. Influenced by Hugo van der Goes and Leonardo da Vinci. Worked in Florence and a short time in Rome.

8973 REPRESENTATION FROM THE PROMETHEUS FABLE.

Poplar wood. h. 0.68 m, br. 1.20 m. * Purchased 1918. Formerly in the R. von Kauffmann Collection in Berlin. ♣ Was painted, together with a similar representation, in the Museum at Strassburg (Nr. 213) as a "Cassone" picture. — For an explanation see G. Habich, Sitzungsberichte der Bayer. Akad. d. Wiss., philos.-philol. Kl. 1920, 2. Abhdlg. and K. Borinski, 12. Abhdlg. See F. Knapp, Piero di Cosimo, Halle 1899 page 87. Considered in the latest edition of the catalogue as by Franciabigio.

PIOMBO see SEBASTIANO.

PITTONI

GIOVANNI BATTISTA PITTONI, born 1687 in Venice, died there 1767. Pupil of his uncle Francesco Pittoni.

5762 BIRTH OF CHRIST.

Canvas. h. 0.72 m, br. 0.56 m. * From the castle of Bayreuth. Formerly in the Gallery of Speyer as Boucher, since 1925 in the Pinakothek. The composition is similiar to a picture by Pittoni in Cordenons, Gallery Galvani.

PLEYDENWURFF

HANS PLEYDENWURFF, born probably in Bamberg about 1420, died at Nuremberg 1472. Worked in Nuremberg in the third quarter of 15th century; short time (1462) in Breslau and Krakau (1470); educated himself under the influence of the dutch painters.

6218 *(233)* CRUCIFIXION OF CHRIST. Back of picture (in light tempera painting): St. Anna, Virgin and Child.

Pine wood. h. 1.92 m, br. 1.81 m. * Brought from the Burg at Nuremberg 1810 to Bamberg. Brought to Munich 1872. ♣ Thode, Malerschule von Nürnberg, 1891, page 105 ff. Confirmed as Pleydenwurff by the relationship with the fragments of the Breslau Altar, in the Schlesisches Museum (Nr. 832, 842). From the late period of the master. See also Abraham, Nürnberger Malerei der 2. Hälfte des XV. Jahrh., Strassburg 1912, page 27 and Weinberger, Nürnberger Malerei a. d. Wende der Renaissance, Strassburg 1920, page 22. By H. Buchheit (Jahrbuch d. Vereins f. christl. Kunst in München IV, München 1919, page 26 ff.), hardly accuratly, dated about 1450.

POELENBURG

CORNELIUS POELENBURG, born at Utrecht about 1586, died there 12. August 1667, pupil of Abraham Bloemaert, influenced in Italy by Elsheimer, worked from 1617—1623 in Rome, then in Florence; since 1627 in Utrecht, short time in London (1637).

H. G. 772 *(523)* LANDSCAPE WITH RUINS.

Oak. h. 0.27 m, br. 0.34 m. * From Nymphenburg.

2573 THE WATERFALLS OF TIVOLI. Signed (right): C. P.

Copper. h. 0.24 m, br. 0.32 m. * Elector's Gallery in Munich. Till 1919 in the Filial Gallery at Augsburg Nr. 2605.

POLLACK

JAN POLLACK, native of Poland (Krakau?), domiciled in Munich since about 1480, City Painter from 1488 onwards; died there 1519.

PARTS OF THE HIGH ALTAR AT WEIHENSTEPHAN.

* 1803 from Weihenstephan, 1911 from the Gallery at Schleissheim (Nr. 57—60). ♣ Wingparts of the 1483 consecrated High Altar of Weihenstephan, for which, according to the entries in the cash-book of expences of the abbot of Weihenstephan, Jan Pollack is the artist of the work.

The altar (with a double pair of wings) showed closed four scenes from the Passion, with opened outer and closed inner wings, in two rows, one over the other, eight representations from the holy legends; of which four are in possession of the Pinakothek, one in the clerical seminary in Freising, and three are lost. The centrepiece, and the inner sides of the inner wings showed carvings.

1400 *(1532)* ST. CORBINIAN AND THE BEAR. Back (originally the outer side): Christ bearing the Cross. Left outer wing (below).

Pine wood. h. 1.47 m, br. 1.29 m.

1402 *(1533)* DEATH OF ST. CORBINIAN. Back (originally the out side): Christ on the Mount of Olives. Left outer wing (top).

Pine wood. h. 1.47 m, br. 1.29 m.

1396 *(1533)* DISPUTATION OF ST. STEPHEN. On the back, (originally inner side): traces of reliefs. Right inner wing (top).

Pine wood. h. 1.51 m, br. 1.26 m. * Lent, for a time, to the German. Museum at Nuremberg in 1920. ♣ The lower part of this wing (Stoning of St. Stephen) is in the clerical seminary at Freising.

1397 *(1535)* ST. BENEDIKT delivers the Regula of St. Benedikt, to the Church. Back (originally the outer side): The Nailing to the Cross. Right outer wing (top).

Pine wood. h. 1.47 m, br. 1.29 m. * Lent, for a time, to the German. Museum at Nuremberg in 1920.

659 *(1536)* LANDFRIED, WALDRAM, AND ELILAND, the donors of the Benediktbeuren Cloister. On the parapet the date: 1494:

Pine wood. h. 0.89 m, br. 2.36 m. * From the Benediktbeuren Cloister in 1803. 1910 from the Gallery at Schleissheim Nr. 63.

PONTORMO

JACOPO CARRUCCI, called PONTORMO, born at Pontormo near Empoli 25. May 1494, buried in Florence 2. January 1557. Pupil of Andrea del Sarto (since 1510).

H. G. 776 *(1090)* VIRGIN AND CHILD.

Poplar wood. h. 1.20 m, br. 1.01 m. * According to Clapp, Pontormo (1916) page 217 ff., one of the numerous copies after a lost original, painted about 1540—50.

PORCELLIS

JAN PORCELLIS, born at Ghent 1585, died at Soeterwoude near Leyden 1632. Worked since about 1600 in Rotterdam, 1615 till 17 in Antwerp, then in Haarlem, Amsterdam (1622) and lastly in Soeterwoude.

7542 *(531)* STORMY SEA. Signed (right) below on the note: 1629 Joannis porcellis.

Oak. h. 0.18 m, br. 0.24 m. * From Deberndorf Cloister at Franken in 1803.

POTTER

PAULUS POTTER, born at Enkhuyzen in Holland 20. Nov. 1625, buried in Amsterdam 17. Jan. 1654, pupil of his father Pieter Simonsz. P. in Amsterdam and Jac. de Wet in Haarlem, worked in Delft (since 1645), at the Hague (since 1649) and in Amsterdam (since 1651).

565 *(472)* COWS, SHEEP, AND GOATS at a peasant's hut. Signed (left) below: Paulus Potter Fe. 1646.

Oak. h. 0.37 m, br. 0.29 m. * Exchanged for a Mater dolorosa by Ribera from the Cassel Gallery (Nr. 551) in 1803. ♣ Smaller replica in the Arenberg collection in Brussels. Smith. Cat. Rais Nr. 4. De Groot Nr. 113.

POURBUS

FRANS POURBUS THE YOUNGER, born at Antwerp in the autumn 1569, died at Paris middle of February 1622. Pupil of his father Fr. Pourbus the Elder. Since 1591 Freemaster of the Antwerp Guild. Worked in Antwerp, Mantua and Paris.

423 *(670)* MALE PORTRAIT. Halflength. Dated (left) above: AETA . 47 : Ano 1616.

Oak. h. 0.6 6 m, br. 0.52 m. * Elector's Gallery in Munich.

L. 24 MALE PORTRAIT. Halflength. Signed (right) above: F. Pourbus. faciebat Ao. 1614.

Oak. h. 0.69 m, br. 0.54 m. * Received, as a loan, from the Academy of Fine Arts in 1918.

POUSSIN

NICOLAS POUSSIN, born at Villers near Les Andelys in Normandy in June 1594, died at Rome 19. November 1665. Pupil of Quentin Varin at Andelys (about 1610—12), since 1612 of Ferdinand Elle, and Georges L'Allemand in Paris. 1620 first journey to Italy. Since 1623 in Rome and further educated under the influence of Domenichino, and by the study of the works of Raphael and the Antique. Worked in Paris (1612—23, and 1640—42 as Peintre du Roi) and Rome.

625 *(1321)* THE LAMENTATION OVER CHRIST.

Canvas. h. 1.00 m, br. 1.44 m. * Elector's Gallery in Munich. ♣ Grautoff, N. Poussin, München 1919 Nr. 20. Painted 1628—31.

528 *(1322)* MIDAS AND BACCHUS.

Canvas. h. 0.98 m, br. 1.30 m. * Elector's Gallery in Munich. ♣ Grautoff op. cit. Nr. 56: Painted 1632—36.

2334 APOLLO AND DAPHNE.

Canvas. h. 0.97 m, br. 1.31 m. * Elector's Gallery in Munich. 1914 from Schleissheim (Depot). ♣ Grautoff op. cit. Nr. 48; painted in 1630—35.

617 ADORATION OF THE SHEPHERDS.

Canvas. h. 0.98 m, br. 1.34 m. * Mannheim Gallery. 1910 from Schleissheim Nr. 3701. ♣ According to Grautoff op. cit. Nr. 150: Probably the picture painted in 1653 for M. de Mauroy.

PROCACCINI

GIULIO CESARE PROCACCINI, born about 1548 at Bologna, died at Milan about 1626, pupil of his father Ercole Procaccini, at first a sculptor, then influenced as a painter by Correggio, Raphael and Tintoretto; worked in Bologna, Genoa and mostly in Milan.

521 *(1211)* THE HOLY FAMILY.

Canvas. h. 1.96 m, br. 1.45 m. * Düsseldorf Gallery. ♣ Formerly as by Camillo Procaccini. Confirmed (orally) by A. Venturi as a work by Giulio Cesare Procaccini. Smaller replica in the Arenberg Collection in Brussels.

450 *(1213)* VIRGIN AND CHILD and little St. John.

Oak. h. 0.72 m, br. 0.58 m. * Elector's Gallery in Munich. ♣ Replica in the Vienna Gallery (Nr. 364).

RAFFAELLINO

RAFFAELLINO DEL GARBO, born at Florence about 1466, died there 1524. Pupil of Filippino Lippi and his assistant at the frescoes in St. Maria sopra Minerva in Rome. Later under the influence of Ghirlandajo. Worked usually in Florence.

H. G. 801 *(1009)* THE LAMENTATION OVER CHRIST.

Chestnut wood. h. 1.87 m, br. 1.97 m. * Bought for crown prince Ludwig, from the House of Capponi in Florence, as a picture by Ghirlandajo, in 1808. ♣ Recognised by H. Horne as the work, mentioned by Vasari (Vita di Raffaellino d. G.) and Borghini page 385, in St. Spirito in Florence. The picture was removed from its place by the owner of the chapel, Francesco Nasi, on April 27th 1647 to make room for Perugino's St. Bernhard (now likewise in the Pinakothek H. G. 583). The heiress of Francesco, his sister Hortensia, the wife of Tommaso Capponi, took it in her house, where it remained till crown prince Ludwig of Bavaria bought it. (See Gronau, Münchner Jahrbuch, 1909, I, 49 and note 4). According to Cr. and Cav. edition Douglas IV, 291 by Filippino Lippi.

RAPHAEL RAFFAELLO SANTI (SANZIO) DA URBINO, Painter and architect, born at Urbino 7. April 1483, died at Rome 6. April 1520. Pupil of his father Giovanni Santi, then under the influence of Timoteo Viti and lastly an apprentice of Pietro Perugino. Since 1504 in Florence, where he studied the works of Leonardo and Fra Bartolommeo. Since 1508 in Rome.

H. G. 796 *(1050)* THE TEMPI MADONNA.

Chestnut wood. h. 0.75 m, br. 0.52 m. * Acquired for King Ludwig in 1829 from the House of Tempi in Florence. (See Reber, Jahrb. f. Münchner Gesch. III, 1889.) In the Cecilia Chapel of the Residence till 1835. ♣ From Raphael's florentine time, about 1505. The original cartoon, executed in black and white chalk, and cut in oval form, in the Musée Fabre at Montpellier. See Passavant, Rafael I, 120, II, 81. Müntz, Raphael II. ed. Paris 1886, page 194 ff. Cr. u. Cav., Raphael I, 212. Lermolieff page 143.

476 *(1049)* THE HOLY FAMILY FROM THE HOUSE OF CANIGIANI. Signed (on the hem of the breastcloth of the Virgin): Raphael Urbinas.

Lime-wood. h. 1.31 m, br. 1.07 m. * Düsseldorf Gallery. The picture painted for Domenico Canigiani in Florence, came into possession of the grand duke of Toskana between 1584 and 1589, and at the marriage of the Elector Johann Wilhelm von der Pfalz, with Maria Loisia de' Medici, the daughter of grand duke Cosimo III. came to Düsseldorf, as a present to the bride, in 1691. ♣ Painted about 1507. Related in style to the Burial of Christ in the Borghese Gallery in Rome and dated 1507. The picture was originally higher and terminated with a glory of angels, but these were already repainted in Düsseldorf, because the picture was much damaged. The engraving by Giulio Bonasone, and two old copies in the vestry at St. Frediano, and in the Corsini Gallery at Florence (sold by auction in 1905), as well as a pen drawing in the Museum at Brünn, show the picture in its original composition. From both pendrawings in Chantilly, attributed to Raphael, and in the Albertina in Vienna, the viennese drawing refers back at least to an original study of Raphael, while the other drawing is apocryphal; see Passavant, op. cit. I, 115, II, 68. Müntz, op. cit. page 213 ff. Springer, Raffael und Michel Angelo, Leipzig 1878, page 83. Cr. u. Cav., Raphael, Leipzig, I, 231 ff. Fischel, Raphaels Zeichnungen page 34. W. Koopmann, Raffaels Handzeichnungen (1897) page 182 ff.

H. G. 797 *(1051)* THE MADONNA DELLA TENDA, (with the curtain).

Chestnut wood. h. 0.66 m, br. 0.51 m. * Appears to have been, till the beginning of the last century, in the Escorial (see Francisco de Los Santos, Descripcion del Escorial, Madrid 1681, fol. 41 V), from where it went to England during the napoleonic wars, and came into Sir Thomas Baring's possession. Crown prince Ludwig bought it from Sir Thomas in 1814. ♣ From Raphael's roman period. An old copy in the Gallery at Turin. Passavant op. cit. I, 300, II, 297. Cr. u. Cav., Raphael II, 184, 185: Alfani; W. Schmidt in Helbings Monatsberichte III, 101: Pierino del Vaga; Lermolieff page 144 and Dollmayr, Wiener Jahrbuch XVI, 357: Giulio Romano.

RAPHAEL SCHOOL.

536 *(1052)* PORTRAIT OF A YOUNG MAN. Halflength.

Poplar wood. h. 0.66 m, br. 0.50 m. * Formerly in the Altoviti Palace in Rome, then in the House of Altoviti in Florence, where it was purchased for crown prince Ludwig in 1808. ♣ A replica (?), coming from the same family, at Mrs. H. O. Havemeyer in New York. Madame Vigée Lebrun mentions a copy in her memoires (Italian journey). Probably this picture represents the young Bindo Altoviti, and it was generally considered to be so, until the middle of the 18th century (Vasari, Vita di Raffaello and Borghini page 391); Bottari, Rumohr and H. Grimm later believed, on account of the erroneously understood Vasari quotation to recognise therein, by mistake, a selfportrait of Raphael; see Vasari, Milanese IV, 351 remark 2, Vasari, Gronau IV, 252 remark 75. It was almost generally acknowledged to be an original by Raphael. See Passavant, Rafael I, 184, II. 142; H. Grimm, Leben Raphaels, Berlin 1872, page 241 ff.; Cr. u. Cav., Raphael II, 138; Rosenberg-Gronau, Raffael, Klassiker der Kunst, 4. ed., remark to page 117. See Welcker, Z. f. b. K. XXIII, 17. According to Bayersdorfer and Dollmayr (Wiener Jahrbuch, XVI, 357) by Giulio Romano, according to Berenson, by Baldassare Peruzzi. Formerly catalogued as Giulio Romano.

RAIBOLINI see FRANCIA.

RAVESTIJN JAN ANTHONISZ. VAN RAVESTIJN, born at the Hague 1572 (?), buried there 21. June 1657. Worked at the Hague, where he was member of the guild since 1598.

182 *(313)* OLD MAN. Halflength. Signed above (in the left corner): Anno 1635.

Oak. h. 0.67 m, br. 0.57 m. * From the former private collection of King Max I. ♣ According to Kronig, Z. f. b. K. N. F. XX, 163 by Jan van Ravestijn, from his later period.

202 *(319)* PORTRAIT OF A BLACK-ROBED MAN. Signed below (right): J. A. Ravestyn. F.

Oak. h. 1.03 m, br. 0.73 m. * Bought, with the companion piece (Nr. 200), in Schaffhausen in 1792. ♣ According to De Groot and Bredius (Oud Holland X, 48, 49): Jan van R. Moes is of the contrary opinion also Kronig (Z. f. b. K. N. F. XX, 163): Anthonie v. R. (born 1581, buried 31. January 1669).

200 *(320)* PORTRAIT OF A BLACK-ROBED WOMAN. Signed as Nr. 202 (right) in the ground.

Oak. h. 1.03 m, br. 0.73 m. * See remark to Nr. 202.

1329 *(321)* PORTRAIT OF A MAN. Halflength. Signed (left) above: Ao 1625 Aetatis 43 AVR. F.

Oak. h. 0.63 m, br. 0.51 m. * Mannheim Gallery. ♣ The same signature on portraits of Anthonisz R. in the galleries at Braunschweig (Nr. 204) from 1629 and Gotha (Nr. 86) from 1623.

REICHLICH

MARX REICHLICH, born about 1460, died at Salzburg (?) after 1520. Educated himself under the influence of Pacher and the Padua School, proved to have been in Tyrol about 1489; from 1494 in Salzburg; in 1502 worked again for Neustift near Brixen, 1508 for Emperor Maximilian in Runkelstein Castle near Bozen.

FOUR SCENES FROM THE LIFE OF THE VIRGIN.

* From the Augustin prebendary convent Neustift near Brixen. ♣ The outer sides of the wings of an altar work, of which the centrepiece and inner sides of the wings are carved. See Hans Semper M. u. F. Pacher 1911, 83 ff.

2587 *(1545)* THE BIRTH OF THE VIRGIN. Signed on the floor. M. R. Outer side of the left wing (top).

Cembra wood. h. 0.85 m, br. 0.79 m. Top (originally rounded off in a semi-circle) shortened. * From the Gallery in Schleissheim 1911. ♣ The back shows, as in the following numbers, traces of reliefs.

5302 *(1545)* THE MARRIAGE OF THE VIRGIN. Outer side of the left wing (bottom).

Cembra wood. h. 1.00 m, br. 0.81 m. * 1911 from the Filial Gallery at Augsburg Nr. 155.

5688 *(1546)* THE PRESENTATION OF THE VIRGIN IN THE TEMPLE. Signed (left) on the loft: MDII. MR. Outer side of the right wing (top).

Cembra wood. h. 0.85 m, br. 0.79 m. Top (originally rounded off in a semi-circle) shortened. * 1911 from the Filial Gallery at Burghausen Nr. 14.

1459 *(1546)* THE VISITATION. Signed on the stone pitcher: R, and on the pillar below: MR.

Cembra wood. h. 1.01 m, br. 0.82 m. * 1911 from the Gallery at Schleissheim Nr. 172.

ALTAR OF ST. JACOB AND ST. STEPHEN.

* 1808 from Neustift near Brixen. ♣ See Semper. M. u. Fr. Pacher 1911, 66 ff.

The Altar work showed (opened), on the centrepiece, the large figures of St. Jacob and St. Stephen, the left wing two scenes from the legend of St. Jacob, the right two stories of the legend of St. Stephen; with closed wings four scenes of the Passion were visible; both lower ones are in the Pinakothek, while the two upper ones can be recognised, probably, in a "Bearing of the Cross", and a "Christ before Caiphas" (fragment) in Neustift.

8571 *(1543)* ST. JACOB AND ST. STEPHEN. Centrepiece (sawn apart in the middle).

Pine wood. h. 1.98 m, br. 1.66 m. Top shortened about 0.35 m. * Rejected in 1852 from the Gallery at Schleissheim and sold by auction, for 50 florins, to Professor Sepp. 1909 bought back from his heirs. ♣ There were still two recess-figures (fragments), which originally formed the upper ends of the margin pillars, now in art trade.

2590 *(1543b)* EXECUTION OF ST. JACOB. Inner side of the left wing (top).

Cembra wood, rounded top. h. 1.09 m, br. 0.75 m. * 1911 from the Gallery at Schleissheim Nr. 174.

2594 *(1543b)* THE MIRACLE ON THE CORPSE OF ST. JACOB. Inner side of the left wing (bottom).

Cembra wood. h. 1.20 m, br. 0.78 m. * From the Gallery at Schleissheim; given, as a loan, to the Frauenkirche till 1910.

2591 *(1543a)* DISPUTATION OF ST. STEPHEN. Inner side of the right wing (top).

Cembra wood, rounded top. h. 1.08 m, br. 0.78 m. * 1911 from the Gallery at Schleissheim Nr. 175.

2595 *(1543a)* STONING OF ST. STEPHEN. Inner side of the right wing (bottom).

Cembra wood. h. 1.24 m, br. 0.79 m. * 1911 from the Gallery at Schleissheim Nr. 176.

8640 *(1543b)* THE SCOURGING OF CHRIST. Outer side of left wing (bottom). Sawn off back of Nr. 2594, with 2594 and 2591 joined again in a frame.

Cembra wood. h. 1.20 m, br. 0.78 m. * Rejected, with Nr. 8639 from the Gallery at Schleissheim in 1852 und sold by auction, later in possession of the painter Ludwig von Löfftz, purchased in 1912 by Dr. Ludwig Gerngross in Munich and presented to the Pinakothek.

8639 *(1543a)* THE CROWNING OF CHRIST WITH THORNS. Outer side of the right wing (bottom).

Cembra wood. h. 1.24 m, br. 0.79 m. * Same origin and history as Nr. 8640.

2589 *(1544)* THE LAST SUPPER.

Cembra wood. h. 0.71 m, br. 0.90 m. * 1808 from Neustift near Brixen 1910 from the Gallery at Schleissheim Nr. 173. ♣ See Semper, M. und Fr. Pacher 1911, 63 ff. Perhaps belonging to the Jacob and Stephen altar.

REICHLICH MANNER OF MARX REICHLICH.

6245 *(1547)* STONING OF ST. STEPHEN.

Cembra wood. h. 1.04 m, br. 0.89 m. * From the cloister at Polling 1803. 1911 from the Filial Gallery Aschaffenburg Nr. 32. Left to the German. Museum at Nuremberg, as a temporary loan, in 1920. ♣ The pieced together outer sides of two altarwings. A piece belonging to it, with the apostles Peter and Paul (the sawn off inner sides?) was sold by auction in 1852. The work can be attributed to a North-Tyrolese master, who was influenced by Marx Reichlich.

REMBRANDT REMBRANDT HARMENSZ. VAN RIJN, born at Leyden 15. July 1606 buried in Amsterdam 8. Oct. 1669; pupil of Jacob van Swanenburgh in Leyden, then of Pieter Lastman in Amsterdam. Worked in Leyden, since 1631 in Amsterdam.

1318 *(324)* THE HOLY FAMILY in the carpenter's workshop. Signed: Rembrandt f. 1631.

Canvas. h. 1.95 m, br. 1.32 m, top of picture, was originally round. * Mannheim Gallery. ♣ See Bode, Rembrandt's früheste Tätigkeit, Graph. Künste III, 49 ff. Sold by auction in Amsterdam 17. 8. 1735. De Groot Nr. 92. Bode, Studien page 390 ff. and 572. Bode, Rembrandtwerk Nr. 38. Drawing in the Albertina. De Groot, Catalog d. Zeichn. Nr. 1412.

421 *(325)* PORTRAIT OF A MAN in turkish costume. (Halflength.) Signed (left) in ground: Rembrandt f. 1635.

Oak, oval. h. 0.86 m, br. 0.64 m. * Zweibrücken Gallery. ♣ Bode, Studien, page 514 and 573. Bode, Rembrandtwerk Nr. 147. De Groot Nr. 348.

395 *(326)* DESCENT FROM THE CROSS. Signed below (left) (false?): C. Rlembrant. f.

Ceder wood, rounded top. h. 0.93 m, br. 0.68 m. * Düsseldorf Gallery. ♣ Painted in 1633 for the Governor of the Netherlands, Prince Friedrich Heinrich; see 6. letter to Huygens 13. 2. 1639. (Bode, Rembrandtwerk VIII, page 190), afterwards in his widow's possession, and then probably in that of William III, of Orange 1702; came into the Düsseldorf Gallery through Johann Wilhelm von der Pfalz; there it was seen with the five following pictures and the lost "Circumcision" by Sir Joshua Reynolds 1781 (A Journey to Flanders and Holland, comp. works II, 281). Gool II, 538. ♣ A replica in larger dimensions, and with alterations came from Cassel into the Hermitage at St. Petersburg (Nr. 800). Vosmaer, Rembrandt, II. ed., page 497. Bode, Studien, page 572. De Groot, Urkunden Nr. 68. Bode, Rembrandtwerk Nr. 125. De Groot Nr. 134. Engr. by Rembrandt (Bartsch Nr. 81).

394 *(327)* THE RAISING OF THE CROSS.

Canvas, rounded top. h. 0.96 m, br. 0.72 m. * Düsseldorf Gallery. Gool II, 538. ♣ Time of origin, see number in advance. The man holding the tree of the Cross, has Rembrandt's features. A study for the picture in the Albertina, another one in private possession in Berlin (De Groot, Catalog d. Zeichnungen Nr. 1423 and Nr. 1362). Vosmaer, Rembrandt, page 497. Bode, Studien, page 434, 573. Bode, Rembrandtwerk Nr. 124. De Groot Nr. 130.

398 *(328)* THE ASCENSION OF CHRIST. Signed (right): Rembrandt f. 1636.

Cancas. Top rounded. h. 0.93 m, br. 0.68 m. * Düsseldorf Gallery. Gool II. 538. ♣ See Nr. 395. Completed already in February 1636 (De Groot, Urkunden, Nr. 47). Came into the Gallery at Düsseldorf between 1702 and 1716 with Nr. 397, 396, 393, 438. Bode loc. cit. page 512. Bode, Rembrandtwerk Nr. 127. De Groot Nr. 149.

438 *(332)* ISAAK'S SACRIFICE. Signed (on the bottom margin): Rembrandt verandert En ober geschildert. 1636.

Canvas. h. 1.95 m, br. 1.32 m. * Mannheim Gallery. ♣ Altered replica of the picture from 1635, in the Hermitage at Petersburg. Rembrandt's drawing, which the pupil used, in the British Museum (De Groot, Kat. d. Zeichn. 866), illustration Klassik. d. K. (Valentiner Nr. 48) page 51. De Groot, Urkunden über Rembrandt Nr. 46 and in Bredius-Feestbundel (1915) page 7. Michel page 208, 554. Bode, Rembrandtwerk Nr. 207 and 208. See Voll, Gemäldest. I. 174 till 179. A school replica in the Cook Collection in Richmond; a somewhat different smaller replica Nr. 87 of the Vente du Cabinet Felix Ravaisson-Mollien 23. Nov. 1903.

397 *(329)* THE RESURRECTION. Signed (below) on the margin (left): Rembr..... f. 1639.

Canvas stretched on mahogany, top rounded. h. 0.93 m, br. 0.69 m. * Düsseldorf Gallery. Gool II. 539. ♣ See Nr. 395 and 398. Nr. 397 perhaps begun already in 1634 and Nr. 396 were half finished February 1636, and completed on 12th of January 1639. According to the inscription on the back, "Rembrandt creavit me P. H. Brinkmann resuscitavit te 1755", restored by the Court Painter B. at Mannheim. Vosmaer and Bode loc. cit. Bode, Rembrandtwerk Nr. 131. De Groot Nr. 141 (De Groot, Urkunden Nr. 47, 65, 70).

396 *(330)* THE BURIAL OF CHRIST.

Canvas, top rounded. h. 0.93 m, br. 0.69 m. * Düsseldorf Gallery. ♣ See remark to Nr. 398 and 397. A copy by a pupil, retouched by Rembrandt, from the year 1653, in the Gallery at Dresden (Nr. 1566). Other old copies in the Museum at Braunschweig (Nr. 240) and in the E. Brandt Collection in Wiesbaden. Riegel, Beiträge II, page 238 ff. Bode, Studien, page 435, 436; Bode, Rembrandtwerk Nr. 128. De Groot Nr. 78.

393 *(331)* THE ADORATION OF THE SHEPHERDS. Signed (below): .....ndt f. 1646.

Canvas, top rounded. h. 0.98 m, br. 0.72 m. * Düsseldorf Gallery. ♣ See Nr. 398. Painted for the governor of the Netherlands Prince Friedrich Heinrich, besides a "Circumcision", which is lost (of which an old copy is in the Gallery at Braunschweig (Nr. 241). An altered replica, of the same year in London National Gallery (Nr. 47). Bode, Rembrandtwerk Nr. 315. De Groot Nr. 8.

6471 THE SAVIOUR. Halflength. Signed (left): Rembrandt 1661.

Canvas, oval. h. 0.81 m, br. 0.64 m. * Elz Collection. 1916 from the Aschaffenburg Filial Gallery Nr. 238. ♣ Bode, Rembrandtwerk Nr. 416. See Neumann, Aus der Werkstatt Rembrandts. Heidelberg 1918, page 18.

REMBRANDT STUDIO.

574 *(341)* PORTRAIT OF A YOUNG MAN.

Canvas. h. 1.15 m, br. 1.01 m. * Mannheim Gallery as Rembrandt. ♣ Companion picture to the following. Both are slightly altered replicas of the halflength portraits by Rembrandt at Mrs. Yesup, New York. See Valentiner, M. f. K. III. 8.

571 *(342)* PORTRAIT OF A YOUNG WOMAN.

Size and origin as the previous number.

RENI

GUIDO RENI, born in Calvenzano near Bologna 4. November 1575, died in Bologna 18. August 1642. Pupil of Dionys Calvaert and of Lod. Carracci in Bologna. Influenced by Caravaggio in Rome (1605—10). Worked in Bologna, Rome and Naples.

513 *(1171)* APOLL FLAYES MARSYAS.

Canvas. h. 2.20 m, br. 1.65 m. * Elector's Gallery at Munich. ♣ A drawing for the head of Marsyas in the Royal Library in Windsor Nr. 3246.

RIBERA JUSEPE DE RIBERA, called LO SPAGNOLETTO, born at Játiva near Valencia 17. February 1791 (?) died at Naples 2. September 1652. Pupil of Franc. Ribalta at Valencia, further educated in Upper Italy under the influence of Correggio and the venetians, in Rome under the influence of the works of Caravaggio. Worked in Naples.

5136 *(1549)* ST. SEBASTIAN.

Canvas. h. 1.27 m, br. 0.99 m. * Mannheim Gallery. 1910 from the Filial Gallery at Augsburg Nr. 409. ♣ Studio work.

7604 *(1248)* ST. BARTHOLOMEW.

Canvas. h. 0.76 m, br. 0.63 m. * Bought by Konservator Gundter in 1861. ♣ Studio replica after the original in the Prado at Madrid.

L. 257 ST. JACOBUS MAYOR. Three quarter length. Signed (left) below: Jusepe de Ribera espanol, f. 1634.

Canvas. h. 1.88 m, br. 1.08 m. * Old Inv. 1452. Catalogue 1770, Nr. 88. Old copy in the Corsini Gallery, Rome. Attributed there to Pietro Novelli il Monrealese. See also A. L. Mayer, Ribera, Leipzig 1923, page 184 and 201.

941 *(1285)* ST. ONUPHRIUS.

Canvas. h. 0.93 m, br. 0.70 m. * Düsseldorf Gallery. ♣ Studio work.

RIGAUD HYACINTHE RIGAUD, born at Perpignan 18. July 1659, died at Paris 29. December 1743. Pupil of his father Matthias, then of Pezey and Verdier in Montpellier, influenced since 1681 by Le Brun in Paris, later by van Dyck. Worked in Paris. Member of the Academy since 1687.

175 *(1354)* DUKE CHRISTIAN III. OF ZWEIBRÜCKEN (1674—1735).

Canvas. h. 0.82 m, br. 0.63 m. * Elector's Gallery at Munich. ♣ Replica in the Residence at Munich, painted 1695. See J. Roman, Le livre de raison de H. R. 1919, page 43.

RIMINI SCHOOL OF RIMINI of the 14th century.

WINGS OF A SMALL ALTAR.

Chestnut wood. Each h. 0.64 m, br. 0.32 m. * Diptych, that King Ludwig I. received as a present in 1843. ♣ According to Berenson, early work of Giotto; according to Venturi, L'Arte IX. 123, and Storia dell'Arte Italiana V. 168, by Pietro Cavallini; according to Cr. u. Cav. edition Douglas I. 97. "Perhaps by a follower of Cavallini"; according to Sirén, by a pupil of Giotto; from the Romagna, L'Arte IX. 327. Van

Marle, The Italian Schools of Painting IV, 284: School of Rimini, beginning of the XIVth century under the influence of Cavallini. A. Venturi (orally): Baronzio da Rimini. — Formerly catalogued as by a pupil of the Roman School of the 14th century. The attribution to the School of Rimini was indeed first pronounced by Graf Vitztum, in the sessions of the Berlin Kunstgeschichtliche Gesellschaft.

H. G. 837 *(979)* Panels in three groups arranged, one over the other.

1. Top: THE VIRGIN ENTHRONED, with two female Saints.

2. Middle: THE WASHING OF FEET.

3. Bottom: LAST JUDGEMENT.

H. G. 838 *(980)* Panels in three groups arranged, one over the other.

1. Top: CHRIST ON THE CROSS, between the thieves.

2. Middle: SCOURGING OF CHRIST, and Bearing the Cross.

3. Bottom: ST. FRANCIS receives the wounds.

ROBERT

HUBERT ROBERT, born 22. May 1733 at Paris, died there 15. April 1808. Pupil of P. Pannini. Worked in Italy (about 1754—66) and Paris.

2384 *(1550)* RUINS OF A ROMAN TEMPLE. Signed (left) H. Robert, Roma 1764.

Canvas. h. 1.14 m, br. 0.79 m. * Zweibrücken Gallery. 1909 from the Gallery at Schleissheim Nr. 769.

ROBUSTI

see TINTORETTO.

RODRIGUEZ

ADRIAEN DIERICKX, called RODRIGUEZ, born at Antwerp 1618, died in Madrid 30. Oct. 1669. Came to Spain in 1648, and on the 13th Oct. 1648, he became a Jesuit under the name of Brother Adriano Rodriguez. Worked in Madrid.

981 *(1312)* PORTRAIT OF AN ADMIRAL.

Canvas. h. 1.23 m, br. 0.94 m. 0.13 m added to the top of picture. * Mannheim Gallery. ♣ See A. L. Mayer, Die Pseudospanier der Alten Pinakothek. Münchner Jahrbuch 1913, 181.

ROMBOUTS

THEODOOR ROMBOUTS, born at Antwerp 1597 (christened 2. July), died there 14. Sept. 1637. Pupil of Abraham Janssens, since 1617 in Italy, worked after his return at Antwerp.

258 *(816)* A PARTY OF SINGERS.

Canvas. h. 1.32 m, br. 1.77 m. 0.07 m added to top, bottom and right side. * Elector's Gallery in Munich. ♣ A copy under th name of Honthorst in the Braunschweig Gallery (Nr. 179).

ROOS

JOHANN HEINRICH ROOS, born at Otterberg in the Palatinate 27. Oct. 1631, died at Frankfort 3. October 1685. 1647 pupil of Juliaen Dujardin in Amsterdam, later of Cornelis Bie and Barent Graat. Domiciled in Frankfort since 1668, after his travels, mostly in Italy.

274 *(1412)* RESTING HERD AT SUNSET. Signed: J. H. Roos fecit 1665.

Canvas. h. 0.66 m, br. 0.77 m. * Zweibrücken Gallery.

275 *(1415)* LANDSCAPE WITH RUINS AND CATTLE. Signed: J. H. Roos fecit 1675.

Canvas. h. 0.55 m, br. 0.67 m. * Mannheim Gallery.

ROTARI

COUNT PIETRO ROTARI, born at Verona 1707, died at Petersburg 1762. Pupil of A. Balestra, Trevisani, and Solimena. Worked in different places, especially at Vienna, Dresden and Petersburg.

1451 ELECTOR FRIEDRICH CHRISTIAN LEOPOLD VON SACHSEN (born 1722, died 1763).

Canvas. h. 1.07 m, br. 0.86 m. * From Nymphenburg Castle.

1 *(1274)* SLEEPING GIRL AND YOUTH.

Canvas. h. 1.06 m, br. 0.86 m. * Purchased from Elector Karl Theodor. With Nr. 2. 1911—25 in the Gallery at Schleissheim.

2 *(1275)* WEEPING GIRL.

Canvas. h. 1.06 m, br. 0.84 m. * Companion piece to Nr. 1. Same origin.

ROTTENHAMMER

JOHANN ROTTENHAMMER, born in Munich 1564, died in Augsburg 14. August 1625. Pupil of his father Thomas, and since 1582 of Hans Donauer at Munich, further educated in Venice under the influence of Tintoretto. Worked in Venice, since 1606 in Augsburg.

9414 BIRTH OF CHRIST.

Copper. h. 0.00 m, br. 0.00 m. * Acquired in 1926. From the early venetian period of the master.

45 *(1384)* THE LAST JUDGEMENT. Signed: Gio. Rottenhammer 1598 Venetia.

Copper. h. 0.68 m, br. 0.46 m. * Mannheim Gallery. Was formerly in the Gallery of Corn. van der Gheest; reproduced in the "Visit of the Archduke Albert and the Infantin Isabella at C. v. d. Gheest" by Willem van Haecht in the collection of Lord Huntingfield. ♣ R. A. Peltzer, Wiener Jahrbuch XXXIII, Verzeichnis der Gemälde Nr. 41. Replica in the Gallery at Hermannstadt (Nr. 975).

270 *(1386)* THE HOLY FAMILY, with St. Elisabeth, St. John and Angels.

Copper. h. 0.27 m, br. 0.35 m. * Schleissheim Gallery 1748. ♣ Peltzer loc. cit. Nr. 42.

753 *(1387)* DANCING CHERUBS.

Copper. h. 0.26 m, br. 0.30 m. * Schleissheim Gallery 1748. ♣ According to Voll (orally) and Peltzer loc. cit., page 354 work of a pupil. Replica in Bridgwater House, London; altered replica in Dijon; old copies in Tournai, Vienna and Würzburg.

751 *(1388)* THE MARRIAGE FEAST. Signed (left) below: 1616 R. F.

Copper. h. 0.36 m, br. 0.56 m. * Düsseldorf Gallery. ♣ Peltzer loc. cit. Nr. 43. According to Peltzer, this is perhaps the picture, which Ridolfi saw in the Muselli Collection in Verona in 1648. See also the inventory of the Muselli Studio from 1662 (Campori, Raccolta di Cataloghi etc. Modena 1870, page 182) as well as the note by Füssli, Allgemeines Künstlerlexikon 1779.

1585 VENUS AND MARS . Signed (right) below: 1605 H. Rottnhm. F. in Venetia.

Copper. h. 0.35 m, br. 0.48 m. * Elector's Gallery in Munich. 1916 from the Gallery at Schleissheim Nr. 3213. Peltzer loc. cit. Nr. 54.

1588 DIANA AND ACTAEON. Signed (right) below: H. Rottenhammer 1602.

Copper. h. 0.35 m, br. 0.48 m. * Elector's Gallery in Munich. 1916 from the Gallery in Schleissheim Nr. 3211. ♣ Using the picture by Tintoretto "Mercury and the Graces" in the Doge Palace at Venice, Anticollegio. Peltzer loc. cit. Nr. 52.

ROTTMAYR

JOHANN FRANZ MICHAEL ROTTMAYR VON ROSENBRUNN, born at Laufen 1660, died in Vienna 25. Oct. 1730. Pupil of Carl Loth in Venice; worked in Salzburg, and since 1685 in Vienna; from there temporarily in Passau, Melk, Raitenhaslach, Regensburg, Breslau (1696) and Pommersfelden.

9003 ST. BENNO. Signed Jo: M: Rottmayr. fecit. 1702.

Canvas. h. 1.08 m, br. 0.99 m. * Bought in 1920 out of private possession. ♣ A replica in private possession at Graz.

ROYMERSWAELE

MARINUS VAN ROYMERSWAELE, born at the end of the 15th century in Zeeland, 1509 in Antwerp, died after 1566; follower of Quentin Massys.

7 *(138)* A MONEYCHANGER AND HIS WIFE. Signed (top) left: Reymerswale Marinus me fecit aº 38.

Oak. h. 0.67 m, br. 1.03 m. * Collection of the Elector Maximilian I. ♣ Signed replicas in the Museum at Kopenhagen (Nr. 293), the Gallery at Dresden (Nr. 812) in the Prado at Madrid (Nr. 2102) and in the Museo Nazionale at Florence.

718 *(139)* A TAX COLLECTOR WITH HIS CLIENTS. Signed (below) in the middle: Marin inv fecit aº 1542.

Oak. h. 1.00 m, br. 1.27 m. * Elector's Gallery in Munich.

RUBENS

PETER PAUL RUBENS, born at Siegen i. Westphalia end of June 1577, died at Antwerp 30. May 1640. Pupil of the historical painter Adam van Noort (1591—94), and afterwards of Otto van Veen; Master of the Lucas Guild since 1598, from 1600 till 1608 in Italy, principally in Mantua, temporarily in Venice, Rome, Genoa and Spain, then with the exception of shorter stays in Spain, Paris and England, worked, till his death, in Antwerp.

1. Religious Pictures.

264 *(736)* DOWNFALL OF THE ANGELS.

Canvas. h. 4.33 m, br. 2.88 m (clear measurement). * Düsseldorf Gallery. Gool II. 543. ♣ According to Levin's supposition painted for the Peter's Church in Neuburg a. D., from where it was transfered when the church was re-constructed, to Hemau, to the Benedictines in 1671, and where it was seen by Sandrart (Akademie II. Teil, page 293). Transfered to Düsseldorf by the Elector Johann Wilhelm. The design of the picture was first mentioned in a letter of Rubens, dated 11. Oct. 1619, to duke Wolfgang Wilhelm von Neuburg, it was sent to the duke 1621. The picture was finished in the first months of 1622. According to the assurance of the master, the picture is by his own hand. Rubens received 1500 florins for it, and a "Verehrung" (an honour). Rooses Nr. 86; Levin I. 102 ff.

1302 *(751)* THE RECONCILIATION OF ESAU AND JACOB.

Canvas. h. 3.31 m, br. 2.82 m. * Düsseldorf Gallery. Gool. II. 543. Supposed to have been sold by Rubens to Philipp IV. in 1628; in this case identical with the not fully described picture by Rubens, which Charles the Second of Spain sent, as a present, to his brother-in-law in 1694 (Letter from Wiser 3. Sept. 1694, quoted by Levin II. 236). A picture of this description is in the Madrid Castle (proved there only about 1636—1686), Rooses Nr. 108. ♣ Pupil's work. Rooses Nr. 109. Oldenbourg, K. d. K. 1625—27. The original sketch by Rubens was in the Munro Collection in 1878. (Rooses Nr. 109 bis.) Old copies in the Museum of Amsterdam, Dunkerque, Rome (Colonna Palace). Drawing of the kneeling woman, with the naked child, in the Antwerp Museum Plantin Moretus (Rooses Nr. 1422), a similar one in the van Gelder Collection, Uccle. The same group was made use of, by a pupil of Rubens, for the picture "Latona and the Peasants" (Munich, Pinakothek Nr. 307).

348 *(744)* THE CAPTURE OF SAMSON.

Canvas. h. 1.18 m, br. 1.33 m. * Düsseldorf Gallery. Gool. II. 544. ♣ Rooses Nr. 116, Bode page 202: executed by van Dyck about 1618—20; of similar opinion Glück, Wiener Kunstgesch. Anzeigen II, page 56. Oldenbourg, K. d. K. 1620—21. See the picture, from the first design of this subject in the Ferdinandeum at Innsbruck (Nr. 703 as van Dyck).

326 *(732)* SANHERIB'S DEFEAT.

Oak. h. 0.98 m, br. 1.23 m. * Düsseldorf Gallery. Gool. II. 545. ♣ Repainted by a later hand. — Rooses Nr. 124: about 1614 somewhat earlier than the Battle of the Amazons. Bode loc. cit.: perhaps not before towards 1620. Oldenbourg, K. d. K. 1616 till 1618. An original drawing, for the engraver, in the Albertina, as well as a further drawing, with rather pronounced deviations — perhaps the first sketch for the picture.

317 *(745)* SUSANNA IN THE BATH.

Oak. h. 0.77 m, br. 1.10 m. * Elector's Gallery in Munich. In the collection of the duke of Richelieu (Piles, Oeuvres IV. 298) in the second half of the 17th century. 1768 bought "aus der Verlassenschaft des Churfürstl. Hofcammer und Commercien-Raths Joseph von Dufresnes": = from the legacy of the electoral Courtchamberlain, and councillor of commerce Joseph von Dufresnes. (Note on the back of picture.) ♣ Painted in 1636—40. Rooses Nr. 134. The copies formerly at M. Rooses in Antwerp as well as that in the Museum at Aix en Provence show the original condition, without the later repaintings.

303 *(740)* THE BIRTH OF CHRIST.

Canvas, top rounded. h. 4.74 m, br. 2.70 m (clear measurements). * Düsseldorf Gallery. Gool II. 545. ♣ Painted in the Autumn of 1619, to the order of Pfalzgraf Wolfgang Wilhelm von Neuburg for the Hofkirche, Church of the Jesuits at Neuburg a. D. (See Lettres of Rubens to the Pfalzgraf of 11. October, 7. December 1619, and 24. July 1620. Rooses-Ruelens, La correspondence de Rubens, Antwerp 1887—1909, II. Page 228, 238, 252). There the picture decorated one of the side altars, till it was claimed, by the Elector Johann Wilhelm von der Pfalz, in 1703 together with its companion piece, The Descent of the Holy Ghost, for the Düsseldorf Gallery. (Letters of the Elector of May 24, and June 13. 1703. Reichsarchiv, Familiensachen XV. 122, and Levin I. 109). Rooses Nr. 149. Studio picture, gone over by Rubens. Drawing in the Albertina in Vienna, Rooses Nr. 1439. The original sketch was in Sir William van Horne's Collection in Montreal. See Z. f. b. K. N. F. 23 (1912) page 186.

572 *(757)* THE MASSACRE OF THE INNOCENTS.

Oak. h. 1.99 m, br. 3.02 m. * In possession of canon Taxis in Paris in 1642. Came from the collection of the Duke of Richelieu before 1706, into the Elector's Gallery in Munich. ♣ Painted about 1635—1639, entirely by Rubens' own hand. Rooses Nr. 181. Oldenbourg K. d. K. about 1635.

331 *(729)* THE MADONNA IN A WREATH OF FLOWERS. The flowers by Jan Brueghel the Elder.

Oak. h. 1.85 m, br. 2.10 m. * Düsseldorf Gallery. Gool II. 544. ♣ Painted in 1620. The study for one of the children above (right): (Portrait of the artist's second son, born in 1618), in the Kaiser-Friedrich-Museum (Nr. 763). Rooses Nr. 198, according to Oldenburg K. d. K. who does not recognise the likeness of the cherub with the little son of Rubens, already painted 1616—18. The Madonna, without the wreath and cherubs is, as a replica, in Petersburg (Hermitage Nr. 1784).

339 *(748)* CHRIST ON THE CROSS.

Oak. h. 1.45 m, br. 0.92 m. * Düsseldorf Gallery. Gool II. 534. ♣ In all parts by Rubens' own hand, painted about 1615. Rooses Nr. 297.

59 *(758)* BURIAL OF CHRIST. Sketch.

Oak. h. 0.84 m, br. 0.66 m; left 0.016 m ,right 0.025 m added. * Elector's Gallery in Munich. ♣ Repainted by a later hand; painted after 1615. Oldenbourg K. d. K.: about 1618, Rooses (Nr. 332) believes to see in the picture the design for the lost high altar of the Capuchin Church in Courtrai. Burchard (Kunstchronik XXIII. page 261), mentions a similar sketch in the possession of the Grand Duke Constantin of Russia, and emphasizes the connection with van Dyck. Part-drawing in the Albertina at Vienna; see Haberditzl, Graph. Künste XXXV. page 5.

329 *(746)* CHRIST AND THE PENITENT SINNERS. (Magdalen, penitent thief, King David and Peter.)

Oak. h. 1.47 m, br. 1.30 m. * Düsseldorf Gallery. Gool II. 544. ♣ About 1620. Oldenbourg K. d. K. About 1618. Rooses Nr. 381. Entirely by Rubens' own hand. Old copies in the Pinakothek at Turin (Nr. 271).

999 *(741)* PENTECOST.

Canvas, top rounded. h. 4.63 m, br. 2.71 m (clear measurement). * Düsseldorf Gallery. Gool II. 543. ♣ From Neuburg. See remark to Nr. 303 (Birth of Christ). Oldenbourg K. d. K.: 1619. Studio picture after Rubens' sketch in the National Gallery in London (Nr. 853 F). Rooses Nr. 356. According to Bode, holl. und vläm. Malerschulen, page 364—366, executed by van Dyck.

318 *(733)* THE CONVERSION OF ST. PAUL.

Oak. h. 0.95 m, br. 1.21 m (left 0.02 m, right 0.01 m added). * Düsseldorf Gallery. Gool II. 545 from the auction of the Prince of Orange's Collection at Het Loo (?). ♣ Repainted by a later hand. — Rooses Nr. 471. First sketch (?) to the widely different picture in the Kaiser-Friedrich-Museum in Berlin (Nr. 267 B). Painted about 1617.

337 *(749)* THE HOLY TRINITY.

Canvas. h. 3.15 m, br. 2.25 m (clear measurements). * 1803 from the Augustiner-Kirche in Munich. ♣ Rooses Nr. 83. Studio work about 1620. Study drawing of Christ in the Albertina at Vienna, for the three angels, in the Hermitage in Petersburg.

890 *(735)* THE LARGE LAST JUDGEMENT.

Canvas. h. 6.02 m, br. 4.52 m (clear measurement). * Düsseldorf Gallery. Gool II. 546. ♣ Rooses Nr. 89: It becomes evident from Rubens letter to Sir Dudley Carleton, mentioned in Nr. 602, in which he offers a smaller replica, that our picture was painted for the Pfalzgraf Wolfgang Wilhelm von Neuburg for 3500 gulden. Oldenbourg K. d. K. 1615 till 1616. It was, according to the chronic of the Neuburg College already 1617 at its destination. It decorated the high altar in the Jesuit Church at Neuburg and was, before December 20. 1691, after a long controversy with the curate and between the Elector and Cardinal Franz Maria de Medici on account of the "anstössigen Nuditäten" (shocking nudities), brought to the Düsseldorf Gallery. (H. Geisenheimer, Zeitung f. Lit. K. u. W., Supplement of the "Hamburger Correspondent". 19. February 1911, page 28.) Concerning the drawings to the picture see Haberditzl loc. cit. page 4, with regard to the sketch in the Dresden Gallery see Oldenbourg, Jahrbuch d. preuss. Kstsammlg. XXXVI, 172.

611 *(738)* THE SMALL LAST JUDGEMENT. At the back: a sketch of a landscape.

Oak, top rounded. h. 1.83 m, br. 1.20 m. * Düsseldorf Gallery. Gool II. 545. ♣ Painted about 1620. Oldenbourg K. d. K. 1618—20. Rooses Nr. 91: Originally a Fall of the Angels; the arch is, as Rooses thinks, a later

addition, according to Oldenbourg, added by Jan Boeckhorst. See Oldenbourg, Jahrbuch d. preuss. Kstsammlg. XXXVI, 162: The landscape at the back not by Rubens: contrary opinion K. Voll, Münchner Jahrbuch II. 24. The picture in its present form was already in the "Salon de Rubens", painted surely before 1640, in the Museum at Stockholm (Nr. 407), Rooses V. page 309.

250 *(737)* THE FALL OF THE DAMNED.

Oak. h. 2.88 m, br. 2.25 m. * Düsseldof Gallery, where it was already before the death of Johann Wilhelm († 1716) Gool II. 544. ♣ Painted about 1620. According to Levin I. 121 painted probably for the high altar of the castle chapel in Neuburg a. D. Rooses Nr. 93. The bottom strip of 0.50 m in height is not an addition by Rubens; it is supposed to have been added by a strange hand after Rubens' death; see Roh, Münchner Jahrbuch X. 189 ff. Smaller studio replica in Aachen. See Oldenbourg, Jahrbuch d. preuss. Kstsammlg. XXXVI, 170.

891 *(739)* THE WOMAN OF THE APOCALYPSE. (Revellation of John 12.)

Canvas, top rounded. h. 5.50 m, br. 3.65 m (clear measurement). * From the cathedral in Freising, transfered to Schleissheim in 1804. ♣ Commenced by Rubens for the high altar in the cathedral of Freising, with help of assistants, not before the autumn of 1623, probably painted 1624/25. See Feulner M. f. K. XII. page 341 ff. There also older literature. The original sketch was formerly in the Nemes Collection at Budapest. Drawings: Rooses Nr. 1438 and 1454.

72 *(762)* ST. CHRISTOPHER.

Oak. h. 0.77 m, br. 0.68 m. * Düsseldorf Gallery. Gool II. 543. Rooses Nr. 310 bis. ♣ Probably the original design for the outer sides of the wings of the Descent from the Cross altar in the Antwerp cathedral (completed 1613) but repainted later. See also Oldenbourg, Jahrbuch d. preuss. Kstsammlgn. 37 (1916) page 278. Old copies from the van Goethem Collection at Bruges 1907 sold by auction at Sedelmeyer in Paris.

14 *(763)* ST. FRANCIS OF PAULA HEALS THE SICK FROM THE PLAGUE. Sketch.

Oak. h. 0.64 m, br. 0.49 m. * Elector's Gallery in Munich. ♣ Rooses Nr. 431 bis. and V. 332. Design for an altar picture, which was not executed, or disappeared, from the middle of the twenties. A second divergent original sketch for the same picture, in the Dresden Gallery Nr. 967), two others by a pupil in the Vienna Academy (Nr. 647 and 776). and 776).

338 *(726)* MARTYRDOM OF ST. LAURENCE.

Ook. h. 2.44 m, br. 1.74 m. * Düsselodrf Gallery. Painted for Notre Dame de la Chapelle in Brussels, as well as the Assumption of the Virgin, which remained in Düsseldorf. Purchased by Elector Johann Wilhelm in 1711. Gool II. 545. ♣ Rooses Nr. 468: Painted about 1615.

336 *(750)* THE APOSTLES PETER AND PAUL.

Canvas. h. 2.43 m, br. 1.90 m. * Elector's Gallery in Munich. ♣ Studio Picture; Rooses Nr. 486. Sketch at F. M. Phillipson in Brussels, and at Capt. Hankey, London. (Hymans Z. f. b. K. N. F. IV, 16.) Probably school replica of both apostle figures, which Rubens presented to the Romanist Guild at Antwerp in 1613. A drawing after our picture, for the engraver, only gone over by Rubens, in the Albertina at Vienna; not executed as an engraving.

II. Mythology. Allegory. Fables. Historical.

997 *(725)* CROWNING OF THE HERO OF VIRTUE.

Oak. h. 2.16 m, br. 1.96 m. * Düsseldorf Gallery. ♣ According to Oldenbourg K. d. K. genuine work painted about 1612. The oblong picture of the Dresden Gallery (Nr. 956) a studio work, with a different rendering, painted about 1615.

351 *(756)* MARS CROWNED BY THE GODDESS OF VICTORY.

Canvas. h. 2.51 m, br. 3.54 m. Top (twice), bottom and left side added. * Elector's Gallery in Munich. ♣ Studio picture of the period from 1630—40. Replica in the Museum at Tours (Nr. 222) see Rooses Nr. 832.

343 *(755)* WAR AND PEACE.

Canvas. h. 2.32 m, br. 3.40 m. (Left 0.20 m, right 0.335 m added.) (originally?) * Bought by Elector Max Emanuel from Gisbert van Ceulen in 1698. ♣ Studio picture of the time of 1630—40. Oldenburg K. d. K. 1630—32; Rooses Nr. 826. A sketch in the Louvre. A replica in the M. Lenglier Collection, engraved by B. L. Henriquez. Old smaller copy at the auction Lepke in Berlin 27th Oct. 1903, Nr. 63. See Haberditzl, Graph. K. XXXV. 4. Smaller copy (by van Thulden?) in the Amalienstift at Dessau (Nr. 150).

321 *(727)* THE RAPE OF THE DAUGHTERS OF LEUKIPPOS.

Canvas. h. 2.22 m, br. 2.09 m. * Düsseldorf Gallery. Gool II. 544. ♣ Rooses Nr. 579. Painted, with the help of assistants, about 1618. Oldenbourg K. d. K. 1615—17.

355 *(752)* MELEAGER AND ATALANTA.

Canvas. Original size: h. 1.97 m, br. 1.41 m; the additions by later hands: right 1.01 m (second half of the 17th century) and left 0.62 m (end of the 18th century), folded backwards 1910. See W. Gräff, Cicerone II (1910), page 445 ff. and Glück, Z. f. b. K. N. F. XXI. 289 ff. there also a series of old copies. * Schleissheim Gallery. 1800—15 in Paris. ♣ About 1635. Rooses Nr. 640.

328 *(759)* PASTORAL SCENE.

Oak. h. 1.62 m, br. 1.34 m. * Düsseldorf Gallery. In the estate of Rubens Nr. 94 ("Silvia"). Bought by Balthasar von Engelen for Prince Friedrich Heinrich of Orange in 1642. Sold to Amsterdam on July 26th 1713. ♣ Painted about 1638—40, seems to have been left unfinished by Rubens, partly gone over by a later hand, partly repainted once more, in the 18th century (?). Rooses Nr. 840. Levin II. 159, remark 2. Copy of the state before the second repainting in the Hermitage at St. Petersburg (Nr. 591). Old copies in the Museum at Gotha, the Galleries at Sanssouci (Nr. 147), Prague (Nr. 587) and at the Auction Lanfranconi in Pressburg 1895 (Nr. 172).

873 *(743)* TWO SATYRS.

Oak. h. 0.75 m, br. 0.51 m. The additions on all sides (top 0.05 m, bottom 0.09 m, right 0.07 m, left 0.06 m) partly under the frame since 1909. * Elector's Gallery at Munich. ♣ Painted about 1615. Drawing in the Louvre: Rooses Nr. 1664. Oldenbourg K. d. K. 1616—17.

330 *(728)* THE WREATH OF FRUITS.

Canvas. h. 1.20 m, br. 2.03 m. * Düsseldorf Gallery. Gool II. 544. In possession of Antony Triest, Bishop of Ghent, before 1657. ♣ Painted about 1615—17. Rooses Nr. 865.

1304 CUPID PREPARES THE BOW. Signed on the lower end of the bow: P. P. Rubens 1614.

Canvas. h. 1.42 m, br. 1.08 m. * Elector's Gallery in Munich. 1917 from the Gallery at Schleissheim Nr. 4013. ♣ Free imitation of the picture by Parmigianino in the Vienna Gallery (Nr. 62). See Oldenbourg, Wiener Jahrbuch, page 196.

307 *(803)* LATONA CHANGES THE PEASANTS INTO FROGS.

Oak. h. 2.05 m, br. 2.11 m. * Düsseldorf Gallery. ♣ Studio work. The landscape by Lucas van Uden.

319 *(754)* THE DRUNKEN SILENUS.

Oak. h. 2.05 m, br. 2.11 m. * Düsseldorf Gallery. Gool II. 544. As Nr. 170 in Rubens' bequest, later in possession of Phil. Rubens, who sold the picture to the duke of Richelieu. ♣ The essential part painted, as a three quarter length figure, in 1618, at the latest, the remainder scarcely before the end of the twenties by Rubens. Replica at M. van Gelder in Uccle (from the Marlborough Collection), see also the copies in the Gallery at Cassel (Nr. 86) and the Hermitage at Petersburg (Nr. 551) and the altered picture in the Kaiser-Friedrich-Museum at Berlin (Nr. 776b), painted, under van Dyck's assistance Bode, Holl. u. Vläm. Malerschulen, page 382, and Oldenbourg K. d. K. put the picture in the years 1617—18.

324 *(742)* BATTLE OF THE AMAZONS.

Oak. h. 1.21 m, br. 1.65 m. * Düsseldorf Gallery. Gool II. 545. ♣ Completed certainly before 1619. (Ruben's letter to Peter van Veen 23rd January 1619. See Rooses-Ruelens loc. cit. II, page 201) Oldenbourg K. d. K. 1618—20. According to Philipp Rubens about 1615. Painted by Rubens for Cornelius van der Gheest, as stated out of gratitude for his negociation of the commission for the altar picture of the "Setting up of the Cross". Reproduced in the picture "the studio of Apelles", a representation of the Gallery van der Gheest, by Wilhelm van Haecht (Haag, Mauritshuis Nr. 266). In possession of the duke of Richelieu in the second half of the 17th century. (Piles, Oeuvres IV. 325.) The first picture, acquired by Johann Wilhelm for the Düsseldorf Gallery, painted by Rubens (about 1690). Rooses Nr. 570. The sketch for the picture was in the Orléans collection, sold at Paris in 1749. The drawing for a part of the picture in the British Museum in London. Old copies: Gotha Museum; Madrid, Duque de Alba Collection; Antwerp, Menke Collection and Helbing's Auction in Munich 25. April 1904 Nr. 92).

350 *(753)* THE RECONCILIATION OF THE ROMANS AND SABINES.

Canvas. h. 2.54 m, br. 3.41 m. * Düsseldorf Gallery. Gool II. 545; top, and on both sides, besides an original, also a later addition. ♣ About 1618—20. Oldenbourg K. d. K. 1617—19. Rooses Nr. 805 bis. Pupil's work, gone over by Rubens. The original sketch was in the Ashburton Collection in London. The sketches of the Widener Collection in Philadelphia and A. de Rothschild in Paris, are, according to Oldenbourg K. d. K. page 460, preliminary works for the later version, painted for Philipp IV.

305 *(724)* THE DYING SENECA.

Oak. h. 1.84 m, br. 1.55 m, bottom 0.17 m, originally, right side 0.18 m later addition. * Düsseldorf Gallery. Gool II. 544. ♣ About 1610. Oldenbourg K. d. K. about 1611. Rooses Nr. 812: painted about 1606. Three drawings, after the antique statue, which was the model for Rubens' Seneca, in the Louvre at Paris, in the Cabinet of engravings

at Petersburg. According to Oldenbourg loc. cit. page 456 an excellent replica of the head of Seneca, in the Gallery at Karlsruhe, probably painted by Rubens himself.

SKETCHES TO THE MEDICI-SERIES.

* Elector's Gallery at Munich. The numbers 92—118 are sketches to the series of pictures, which Maria de'Medici, widow of king Henry IV. of France, ordered for the new Palais du Luxembourg in the beginning of the year 1622, and which the artist completed in June 1625. Originally in possession of Claude Maugis, Abbé de Saint-Ambroise, Almosenier of Maria de' Medici, they came into the Elector's Gallery at Munich. ♣ The 21 pictures, now in the Louvre, represent besides those of the Munich series "The Three Goddesses of Fate", "The marriage solemnisation of Lyon", "The reconciliation of the Queen with Luis XIII.", and "The Triumph of Truth", on the other hand, the sketch Nr. 105 "Exile of the Queen to Blois", refused by the client, does not appear in the Paris series; two further (copies) "Birth of Mary" and the "Birth of Louis" are in the Gallery at Schleissheim Nr. 1022, and 1023. Rooses III, 221 to 266. See Grossmann, Der Gemäldezyklus der Galerie der Maria von Medici etc., Strassburg 1906.

92 *(764)* THE EDUCATION OF THE PRINCESS. Apollo, Minerva and Mercury instruct her in the Arts and Sciences; The Graces give her a crown.

Oak. h. 0.49 m, br. 0.39 m.

93 *(765)* HENRY IV. RECEIVES THE PORTRAIT OF THE PRINCESS. Hymen and Cupid present the portrait: The Genius of France advises the union. Jupiter and Juno in the clouds.

Oak. h. 0.48 m, br. 0.37 m.

94 *(766)* MARRIAGE OF THE PRINCESS. The ceremony took place (5. Oct. 1600) in the cathedral St. Maria dei Fiori at Florence, represented by the grand duke Ferdinand, uncle of the bride, in the presence of the archduchess Johanna von Austria, the duke of Bellegrade and the marquis of Silery; Cardinal Aldobrandini pronounces the benediction.

Oak. h. 0.65 m, br. 0.50 m. ♣ A second sketch in the Hermitage at Petersburg (Nr. 567).

95 *(767)* RECEPTION OF THE NEWLY-WEDDED QUEEN in the Harbour of Marseille (3. November 1600). The allegories of France, and the City greet her on the ship, accompanied by sea-gods.

Oak. h. 0.64 m, br. 0.50 m.

97 *(768)* CORONATION OF THE QUEEN (13. May 1610). Cardinal Joyeuse performs the ceremony at St. Denis, in presence of the Dauphin and his sister. The King on the royal stand in the background.

Oak. h. 0.54 m, br. 0.92 m. ♣ A smaller, still earlier design in Petersburg, Hermitage (Nr. 569). The enlargement of the picture was demanded at a later date, thereupon our sketch was made. Study for the head of the Queen in the Albertina at Vienna.

98 *(769)* THE TRANSFER OF THE REGENCY. Henry IV. transfers the Regency to the Queen, before his departure to the war against Austria.

Oak. h. 0.48 m, br. 0.55 m.

102 *(770)* WORSHIPPING OF HENRY IV. and the Queens reign. Henry elevated by the Genius of Time, is received by Jupiter in Olympus; Bellona and Victoria mourn his death. The sorrowing Queen on the throne, surrounded by Minerva and Wisdom, while a Genius gives her the reins of State, and France and the Great of the empire acclaim her as ruler.

Oak. h. 0.53 m, br. 0.92 m. Earlier designs in Petersburg, Hermitage (Nr. 570) and Turin, Pinakothek (Nr. 274).

99 *(771)* THE SUPPRESSION OF THE CIVIL WAR. The Queen goes to Pont-de-Cé in order to suppress the civil war in Anjou. The allegory of Power follows her, Renown and Victory crowning her, both flying, accompany her.

Oak. h. 0.65 m, br. 0.50 m.

100 *(772)* THE QUEEN'S HAPPY REIGN. On the throne beside her, Minerva and the Genius of Time, who holds with her the ring of Eternity. In front; the Genii of Arts and Sciences, Envy, Slander and Ignorance lie stretched on the ground, at her feet.

Oak. h. 0.64 m, br. 0.50 m. ♣ Painted about 1625, as substitute for the "arrest of the Queen".

101 *(773)* FAMILY-CONNECTION BETWEEN FRANCE AND SPAIN. The princesses Anna of Austria, betrothed of Louis XIII., and Elisabeth of Bourbon, betrothed of Philipp of Spain, were exchanged and delivered on the bridge over the Andaye, by France and Spain on Nov. 9th 1615.

Oak. h. 0.74 m, br. 0.48 m.

103 *(774)* THE PROSPERITY OF FRANCE UNDER THE QUEEN'S REIGN. Juno, at Jupiter's side tethers doves to the Earth, while Apollo, Minerva and Mars banish Jealousy, Hate and Deception.

Oak. h. 0.55 m, br. 0.92 m.

104 *(775)* THE MAJORITY OF LOUIS XIII. Queen Maria gives her son the reign, allegorically represented by a ship, steered by Louis, guarded by Bellona, rowed by Power, Religion, Belief and Justice.

Oak. h. 0.65 m, br. 0.50 m.

105 *(776)* THE ARREST OF THE QUEEN. She is taken to Blois, by order of her son. Rage, with the Torch, walks threateningly near. Slander and Hate hover over her.

Oak. h. 0.64 m, br. 0.50 m. ♣ The executed picture itself was destroyed by the queen's wish.

106 *(777)* THE QUEEN'S FLIGHT. She flees, favoured by the night, with Minerva's help, from the prison of Blois.

Oak. h. 0.65 m, br. 0.50 m.

107 *(778)* RECONCILIATION OF THE QUEEN WITH HER SON. Mercury leads the Queen into the Temple of Peace, which is opened by Innocence, before which Peace burns the weapons of Discord: in spite of the resistance of Deception, Rage and Jealousy.

Oak. h. 0.64 m, br. 0.50 m.

108 *(779)* MEETING OF THE QUEEN WITH HER SON. The Queen ascends to Heaven, accompanied by Motherly Love, in the embrace of her son. Power and Rage cast the seven-headed Dragon of Discord into the pit.

Oak. h. 0.64 m, br. 0.49 m.

III. Portraits.

352 *(784)* COUNT THOMAS HOWARD ARUNDEL (1586 till 1646) and his wife Alathea Talbot, Countess of Shrewsbury.

Canvas. h. 2.61 m, br. 2.65 m. * Düsseldorf Gallery. Gool II. 553 as by van Dyck. The countess and the dwarf were sketched in July 1620 by Rubens in Antwerp, the figure of the count added later. Portrait of the countess, as three quarter length, in the same pose by Rubens formerly at Leo Nardus in Suresnes (Exhibition Brussels 1910 Nr. 359, 1,7 : 0,78; a copy, according to Glück). Drawing of the dwarf in the Museum at Stockholm (Rooses Nr. 1489). Rooses Nr. 888; van Dyck was perhaps a partner in the execution of the work.

332 *(785)* MAN IN FUR COAT. Halflength.

Canvas on wood. h. 0.55 m, br 0.45 m. * Elector's Gallery in Munich. ♣ Painted about 1632—35. Rooses IV. 299. The same personality is the "Warrior", in St. Petersburg, Hermitage (Nr. 588), on the picture "Love and wine", in Genoa, Palazzo Bianco (III, Nr. 6) and in complete figure as adorant in a picture in Petworth, see Oldenbourg K. d. K. page 469, 479.

341 *(786)* YOUNG MAN WITH BLACK BARETT. Halflength.

Oak. h. 0.44 m, br. 0.35 m. * Mannheim Gallery 1756 Cat. Nr. 41. ♣ Copy by the master, after a picture of J. van Cleve the Younger, in the Kaiser Friedrich-Museum at Berlin (Nr. 633 A) (see Kunstfreund I. Nr. 17). Perhaps this is the picture, described under Nr. 39 in Rubens' legacy. Rooses Nr. 1106: 1615—18. Copy in the Amalienstift at Dessau (Nr. 147).

342 *(783)* MALE PORTRAIT.

Oak. h. 0.58 m, br. 0.86 m. * Elector's Gallery in Munich. ♣ Formerly considered to be the portrait of Philipp Rubens, brother of the artist († 1611) Rooses Nr. 1041.

308 *(787)* KING PILIPP IV. OF SPAIN (born 1605, reigned 1621—65).

Canvas. h. 1.15 m, br. 0.86 m. * Düsseldorf Gallery. Gool II. 546. ♣ According to Rooses Nr. 1025, painted by Rubens, as well as the following Nr. 310 during his second stay in Madrid (1628—29); according to Glück, loc. cit. page 61 more correct: a school copy. Oldenbourg writes in K. d. K.: weak studio replicas. An original half length of the King in London art trade 1925, cf. Burlington Magazine 48 (1926) I, 31, 33. Further copies in the Hermitage in St. Petersburg (Nr. 559), at Lord Spencer in Althorp and elsewhere.

310 *(788)* ELISABETH OF BOURBON, first wife of King Philipp IV. of Spain (1602—44). Companion piece to Nr. 308.

Canvas. h. 1.15 m, br. 0.86 m. * Düsseldorf Gallery. Gool II. Nr. 546. ♣ Rooses Nr. 925. See Nr. 308. Replica in the Hermitage at Petersburg (Nr. 560), part-copy in the Vienna Art Museum (Nr. 873).

314 *(789)* THE INFANT DON FERDINAND, brother of King Philipp IV. of Spain, on horseback in the battle at Nördlingen.

Canvas. h. 2.96 m, br. 2.20 m. * Düsseldorf Gallery. Gool II. 544. ♣ Studio replica. The original in the Prado at Madrid (Nr. 1687) is painted in 1635 and shows still the eagle and Victoria. Rooses Nr. 930. See Oldenbourg K. d. K. page 470.

335 *(790)* DON FERDINAND OF SPAIN in cardinal's dress.

Canvas. h. 1.18 m, br. 0.84 m. * Düsseldorf Gallery. Gool II. 546. ♣ According to Rooses probably the picture, described under Nr. 113, in Ruben's legacy. Painted in Madrid 1628—29.

347 *(791)* A GENERAL OF THE FRANCISCAN ORDER.

Canvas. h. 1.05 m, br. 0.79 m. * Düsseldorf Gallery. Gool II. 546. ♣ Painted about 1615. Probably identical with the Portrait "Van een Pater, levensgroot", that was paid in the auction of the Arundel Collection in Amsterdam 1684 with 39 florins. Rooses Nr. 1107.

354 *(799)* JAN BRANT, father-in-law of the artist (born 30. September 1559, died 28. August 1639). Signed (left) A. Sal. XVI. XXXV (1635) aetat. LXXV.

Oak. h. 1.10 m, br. 0.95 m. * Elector's Galery at Munich. From the artist's legacy (Bulletin Rubens IV. 215, V. 30, 115 till 120).

316 *(800)* LICENZIAT HENDRIK VAN THULDEN († 1617).

Oak. h. 1.21 m, br. 1.04 m. * Düsseldorf Gallery. Gool II. 546. ♣ Painted about 1615—18. See Oldenbourg K. d. K. Formerly erroneously called Doctor Theodor van Thulden. See Biermann, Cicerone XIX. 278.

334 *(782)* RUBENS AND ISABELLA BRANT, the artist's first wife, in the honeysuckle bower.

Canvas stretched on wood. h. 1.79 m, br. 1.36 m. * Düsseldorf Gallery. Gool II. 543. ♣ Painted at the time of his marriage 1609. Rooses Nr. 1050. Rooses mentions, a study for the artist's head, Nr. 1528. See Bode, holl. und vläm. Malerschulen, page 346 and 351.

313 *(798)* RUBENS AND HIS SECOND WIFE in the Garden.

Oak. h. 0.98 m, br. 1.31 m. * Bought by Elector Max Emanuel from Gisbert van Ceulen in 1698. ♣ Painted in 1631. Gone over by a later hand. The boy is Rubens' son Nicolas. Drawing for this figure in the National Museum at Stockholm, for the artist's picture in the Albertina at Vienna. Rooses Nr. 1051.

340 *(794)* HELÈNE FOURMENT, the artist's second wife in her bridal costume.

Oak. h. 1.62 m, br. 1.34 m. * Elector's Gallery in Munich. Bought by Elector Max Emanuel from Gisbert van Ceulen in 1698. ♣ Painted at the time of the marriage (6. December 1630) to all appearances, partly gone over by a later hand. Rooses Nr. 940. A copy (half figure) in the Rijsk-Museum at Amsterdam (Nr. 2067). Drawing, with slight alterations, in the former Heseltine Collection in London.

349 *(795)* HELÈNE FOURMET, putting on a glove.

Oak. h. 0.97 m, br. 0.68 m. * Elector's Gallery in Munich. Bought by Elector Max Emanuel from Gisbert van Ceulen (?) in 1698. ♣ Painted about 1630—31. Rooses Nr. 937.

315 *(797)* HELÈNE FOURMENT, with her little son.

Oak. h. 1.46 m, br. 1.02 m. The picture was originally three quarter length (h. 1.01 m, br. 0.83 m), but was then changed, by the master himself, into a full length portrait by adding a strip on the right side (0.183 m br.), and bottom (0.444 m). * Elector's Gallery in Munich. Bought by Elector Max Emanuel from Gisbert van Ceulen in 1698. ♣ Painted in 1635. Rooses Nr. 947. Partly repainted by a strange hand, — perhaps already in the 17th century. Certainly added to in the middle of the 18th century, and thereby almost completely repainted. The picture was freed from the repaintings in 1922.

333 *(792)* OLD WOMAN. Halflength.

Oak. h. 0.49 m, br. 0.32 m. * Elector's Gallery in Munich. ♣ About 1616—18. The head, now described as the artist's mother, now as his servant, is often repeated in the master's works, especially in religious subjects. Rooses Nr. 1033.

IV. Landscapes and Hunts.

322 *(760)* POLDER LANDSCAPE with Cows.

Oak. h. 0.81 m, br. 1.06 m. * Elektor's Gallery in Munich. Purchased by Elector Max Emanuel, in 1698 from Gisbert van Ceulen. ♣ From the beginning of the twenties. See Bode, Rembrandt und s. Zeitgen., page 203 and Glück loc. cit. page 64. Rooses Nr. 1201. Altered replica formerly at Baron A. von Oppenheim in Cologne. Old copy in the Liechtenstein Gallery in Vienna.

312 *(761)* LANDSCAPE WITH RAINBOW.

Oak. h. 0.94 m, br. 1.23 m. * Düsseldorf Gallery. Gool II. 544. ♣ About 1635. Rooses Nr. 1202. Larger original replica in the Wallace-Collection in London (Nr. 63); smaller studio copies in the Cook Collection in Richmond, as well as in Windsor Castle.

602 *(734)* LION HUNT.

Canvas. h. 2.46 m, br. 3.74 m (clear measurement). * Ducal Gallery in Munich. ♣ Painted about 1617. Rubens remarks, in a letter to Sir Dudley Carleton, dated April 28th 1618, in which he offers a replica of this picture, that he had painted the original for the Duke, (the later

Elector) Maximilian of Bavaria; see Rooses-Ruelens, Codex diplomaticus Rubenianus II. 135. Cardinal Richelieu possessed a replica, a studio repetition in the Plantin Moretus Museum at Antwerp. A later drawing by Rubens, for the engraver, in the Louvre. Rooses Nr. 1150: Bode, Die Meister d. holl. u. vläm. Malerschulen, Leipzig 1917, page 383: Figures painted by van Dyck, and scarcely retouched by Rubens. Likewise Oldenbourg, K. d. K., who dates the picture about 1616—17.

4797 HIPPOPOTAMUS HUNT.

Canvas. h. 2.47 m, br. 3.21 m. * Elector's Gallery in Munich. Mentioned by Sandrart (Deutsche Akademie II. Teil 1675, page 293) as in the (old) Castle in Schleissheim. Carried off to France in 1800. Reclaimed in 1815. 1922 from the Gallery at Augsburg Nr. 2462. ♣ According to Rooses Nr. 1161, a studio work, the animals probably painted by J. Wildens about 1615. Engraved by P. A. Soutmann. Supposed, as Oldenbourg states in K. d. K., who dates the picture about 1615—16, to have formed the companion piece to the Wildboar Hunt in Marseille, which was also formerly in the Elector's Gallery in Munich.

311 *(781)* BOAR HUNT.

Canvas. h. 2.05 m, br. 3.05 m. * Düsseldorf Gallery. Gool II. 543. ♣ The animals painted by Snyders. According to Rooses IV. 346. School work. Repetition in the Dresden Gallery (Nr. 1196).

RUBENS SCHOOL.

48 *(811)* INTERIOR OF A FOREST.

Oak. h. 0.23 m, br. 0.30 m. * Mannheim Gallery. ♣ The old description, "School of Rubens" is correct. According to Rooses Nr. 1192, copy of the landscape in the picture at Sir Watkins William-Wynn (0.60 m × 0.88 m) where a huntsman and six hounds are added as accessories.

344 *(730)* THE SLEEPING DIANA. Landscape and animals by J. Brueghel the Elder.

Oak. h. 0.65 m, br. 1.09 m. * Düsseldorf Gallery. Gool II. 545: came from Het Loo. Sold in Amsterdam 1713 for 1875 florins at the auction of Prince of Orange. ♣ Rooses Nr. 598. The figures are painted by an imitator of Rubens, about 1620.

RUIJSCH

RACHEL RUIJSCH (POOL-RUIJSCH), born in Amsterdam 1664, died there 12. October 1750. Pupil of Willem van Aelst in Amsterdam, where she was married with the painter Juriaen Pool; from 1708—1716 in Düsseldorf as Court Paintress of the Elector Johann Wilhelm von der Pfalz, usually worked in Amsterdam, and the Hague (1701).

878 *(657)* BOUQUET OF FLOWERS, with butterflies and caterpillars. Signed (left) below: Rachel Ruysch 1715.

Canvas. h. 0.75 m, br. 0.59 m. * Mannheim Gallery.

RUIJSDAEL

JACOB VAN RUIJSDAEL, born at Haarlem 1628, or 1629, buried there 14. March 1682; pupil of his father Isack and his uncle Salomon van Ruijsdael, perhaps also of Cornelis Vroom, 1648 member of the Haarlem Guild. Since 1657 in Amsterdam.

1022 *(544)* SANDHILL overgrown with trees. Signed below(in the middle of the picture): Ruisdael 16. 7.

Oak. h. 0.70 m ,br. 0.91 m. * Bought by King Max I., 1823 given to the State Collection. ♣ The date can certainly be read as 1647; a very similar picture, with this date, in the former Demidoff Collection. See also "le Buisson" in the Louvre (Nr. 2550) and the picture in the Museum of Le Mans (Nr. 227). De Groot Nr. 889.

1053 *(545)* FOREST LANDSCAPE with approaching thunderstorm. Signed (left) below: v. R.

Canvas. h. 0.55 m, br. 0.68 m. * The picture came into state, from royal possession by exchange, in 1835. ♣ De Groot Nr. 493.

872 *(546)* EDGE OF A FOREST with gravel-pit and water. Signed (right) below: v. R.

Canvas. h. 0.60 m, br. 0.78 m. * Zweibrücken Gallery. ♣ Smith Cat. Rais. Nr. 297 and 336. De Groot Nr. 494.

390 *(547)* NORTHERN MOUNTAIN LANDSCAPE, with waterfall . Signed (right) below: v. Ruisdael.

Canvas. h. 1.00 m, br. 0.86 m. * Zweibrücken Gallery. ♣ Perhaps a drawing of Everdingen is taken as basis of this motive in Everdingens manner. Smith Cat. Rais. Nr. 335. De Groot Nr. 260.

892 *(548)* FOREST WITH SWAMP. Signed (right) below: vR.

Canvas. h. 0.61 m, br. 0.96 m. * Zweibrücken Gallery. ♣ Smith Cat. Rais. Nr. 334. De Groot Nr. 495.

874 *(550)* LANDSCAPE WITH WATERFALL. Signed (left) below: v. Ruisdael.

Canvas. h. 0.66 m, br. 0.53 m. * Zweibrücken Gallery. ♣ Smith Cat. Rais. Nr. 339. De Groot Nr. 261.

1038 *(551)* OAKS AND BEECHES, with a torrent. Signed (right) below: v. Ruisdael.

Canvas on wood. h. 0.72 m, br. 0.90 m. * Bougth by King Max I. in 1815 from the Collection of Count Fries in Vienna, and came into state possession from the legacy of the King. ♣ Smith Cat. Rais. Nr. 337. De Groot Nr. 262.

RUIJSDAEL

SALOMON VAN RUIJSDAEL, born at Haarlem about 1600, buried there 1. November 1670; since 1623 as master in the Guild.

2718 *(540)* VIEW OF A CANAL. Signed (on the boat) left: S. v. Ruisdal. 1642.

Oak. h. 0.73 m, br. 1.06 m. * Zweibrücken Gallery.

2076 *(541)* RIVER BANK with ferry. Signed (on the ship): S v R 1652.

Oak. h. 0.75 m, br. 1.06 m. * Zweibrücken Gallery.

161 *(542)* RIVER LANDSCAPE, with ferry. Signed (left) below, on a barrel: S v R.

Oak. h. 0.65 m, br. 0.95 m. * Elector's Gallery in Munich.

4526 *(543)* THE WATCH TOWER on the highway.

Oak. h. 0.66 m, br. 0.81 m. * Came into state possession from King Ludwig I. private Collection in 1853.

SAFTLEVEN

HERMAN SAFTLEVEN THE YOUNGER, born at Rotterdam about 1610, died at Utrecht 5. Jan. 1685; probably pupil of his father, who bears the same name. Worked in Rotterdam and (since 1633) in Utrecht.

273 *(573)* VIEW OF HEIMBACH ON THE RHINE. Signed (below) left: (H. S.) 1652. On the back of picture, in contemporaneous slanting letters: Heimbach auff dem Rheyn Herman. Saft. Leven. A. Utrecht F. Anno 1652.

Copper. h. 0.25 m, br. 0.37 m. * Düsseldorf Gallery.

SALZBURGIAN SCHOOL

ABOUT 1470.

8781 *(1617)* CHRIST ON THE MOUNT OF OLIVES.

Pine wood. h. 0.95 m, br. 1.25 m. * From the government buildings at Landshut. ♣ Near to the manner of Ruelant Frueauf.

SANDRART

JOACHIM VON SANDRART, born at Francfort on the Main 12. May 1606, died in Nuremberg 14. October 1688, pupil of Gerh. Honthorst at Utrecht. Further educated under the influence of Rubens, Titian and Tintoretto. Worked principally in Nuremberg.

1314 *(1406)* FEMALE PORTRAIT. Halflength.

Canvas. h. 0.67 m, br. 0.53 m. * Mannheim Gallery. ♣ Kutter, Joachim von Sandrart (1907), Beschr. Verz. d. Gemälde Nr. 4.

4812 ST. PETER'S DRAUGHT OF FISH. Signed on the stone bench of the arch: J Sandrart F. 1646.

Canvas. h. 2.28 m, br. 3.31 m. * Elector's Gallery in Munich 1922 from the gallery at Augsburg Nr. 2208. ♣ Kutter op. cit. Nr. 30.

SARACENI

CARLO SARACENI, born at Venice 1585 (?), died there 1625, pupil of Mariani, imitator of Caravaggio. Worked in Rome and Venice.

113 *(1162)* VISION OF ST. FRANCIS. Signed Carlo Saraceni. Venetiano. F.

Canvas. h. 2.42 m, br. 1.65 m. * Elector's Gallery in Munich.

SARTO ANDREA DEL SARTO, (by document) ANDREA D'AGNOLO DI FRANCESCO, born at Florence 16. July 1486; died there 22. January 1531, pupil of Piero di Cosimo, educated under the influence of Fra Bartolommeo and of Leonardo. Worked in Florence and 1518/19 in Paris.

501 *(1066)* THE HOLY FAMILY WITH ST. JOHN THE BAPTIST; ST. ELIZABETH AND TWO ANGELS.

Poplar wood. h. 1.37 m, br. 1.04 m. * Düsseldorf Gallery. ♣ Perhaps a studio repetition of the picture in the Louvre, painted about 1514—15. Reumont, A. d. S. page 81. Cr. u. Cav. IV. 584. The same ed. Hutton III. 510. Lermolieff page 137. Jacobsen, Rep. XX. 434. Knapp, A. d. S. page 59, 60.

SAVERY ROELANT SAVERY, born at Courtrai 1576, buried in Utrecht 25. February 1639, pupil of his brother Jacob and of Hans Bol, educated himself after P. Brill, and J. Brueghel. In the service of Emperor Rudolf II. and Mathias. Worked in Prague and Tyrol (1606 till 07), since 1619 in Utrecht.

271 *(717)* WILD BOAR HUNT. Signed (left) below: R. Savery 1609.

Mahagony wood. h. 0.25 m, br. 0.35 m. 0.06 m added all round the picture. * Elector's Gallery in Munich. ♣ Replica in the Dresden Gallery (Nr. 929).

SCHAEUFELEIN HANS LEONHARD SCHAEUFELEIN, born in Nuremberg about 1480, died at Nördlingen 1539/40. Educated under the influence of A. Dürer, worked for his studio, from time to time. Painted in Nuremberg and Augsburg, since 1515 City Painter of Nördlingen.

THE CHRISTGARTNER ALTAR.

* Wallerstein Collection. ♣ Painted about 1520 for the Christgarten Cloister in Ries. See U. Thieme, H. L. Schaeufelein. Leipzig 1892, page 73 ff. The inner, principal sides of the panels show, on a gold ground, four representations of the Life of the Virgin, and four scenes from the legend of St. Peter, while scenes of the Passion were represented in the eight spaces of the outer sides. It is possible, that the numbers H. G. 928 and 929 also belong to the altar work, of which the original construction is not yet explained.

H. G. 923 *(263)* AN ANGEL GIVES TO THE VIRGIN THE PALM OF PARADISE.

Pine wood. h. 1.26 m, br. 1.00 m.

H. G. 920 *(260)* DEATH OF THE VIRGIN.

Pine wood. h. 1.27 m, br. 1.05 m.

H. G. 925 *(1551)* BURIAL OF THE VIRGIN. Back: Christ nailed on the cross.

Pine wood. h. 1.27 m, br. 1.00 m. * 1911 from the German. Museum at Nuremberg Nr. 298.

H. G. 921 *(261)* CORONATION OF THE VIRGIN.

Pine wood. h. 1.26 m, br. 1.00 m.

H. G. 922 *(1262)* ST. PETER'S APPEAL.

Pine wood. h. 1.26 m, br. 1.00 m.

H. G. 927 *(1554)* ST. PETER RAISES THE DEAD. Back: Ecce homo.

Pine wood. h. 1.29 m, br. 1.02 m.

H. G. 924 *(1552)* ST. PETER'S RELEASE. Back: Pilate washes his hands.

Pine wood. h. 1.27 m, br. 1.00 m. * 1911 from the German. Museum at Nuremberg Nr. 298.

H. G. 926 *(1553)* THE CRUCIFIXION OF ST. PETER. Back: The Crucifixion of Christ.

Pine wood. h. 1.29 m, br. 1.02 m. * 1911 from the Gallery at Schleissheim Nr. 122.

H. G. 921a *(261a)* CHRIST AS A PRISONER MEETS THE VIRGIN AND ST. JOHN. Sawn off back of H. G. 921.

Pine wood. h. 1.26 m, br. 1.00 m.

H. G. 923a *(263a)* CHRIST BEFORE PILATE. Sawn off back of H. G. 923.

Pine wood. h. 1.26 m, br. 1.00 m.

H. G. 922a *(262a)* THE CROWNING WITH THORNS. Sawn off back of H. G. 922.

Pine wood. h. 1.26 m, br. 1.00 m.

H. G. 920a *(260a)* RAISING OF THE CROSS. Sawn off back of H. G. 920.

Pine wood. h. 1.27 m, br. 1.05 m.

H. G. 928 *(1555)* ST. ONUPHRIUS. Back: The taking of Christ.

Pine wood. h. 1.30 m, br. 0.73 m. * Wallerstein Collection. According to the Wallerstein register of property, the picture originated, with the following Nr. likewise from the Christgarten Convent 1911 from the German. Museum at Nuremberg Nr. 295. 1920 with the following Nr. there as a temporary loan contribution. ♣ Possibly belonging to the "Christgartner Altar".

H. G. 929 *(1556)* ST. HIERONYMUS. Back of picture: The Scourging of Christ.

Pine wood. h. 1.30 m, br. 0.73 m. * Same origin as H. G. Nr. 928.

712 *(264)* CHRIST ON THE MOUNT OF OLIVES. Signed (in the middle) below with the monogram (S in H beside the small shovel) and the date 1516.

Lime-wood. h. 0.51 m, br. 0.39 m. * Exchanged from the Castle at Nuremberg in 1810.

H. G. 930 *(265)* THE CROWNING WITH THORNS.

Pine wood. h. 0.52 m, br. 0.43 m. * Wallerstein-, formerly Rechberg Collection. From a Passion series, to which belong a Scourging, in the Museum at Leipzig (Nr. 284) and a Crucifixion in the Sigmaringen Museum. See U. Thieme, H. Schaeufelein, page 168.

SCHAFFNER

MARTIN SCHAFFNER, born at Ulm about 1480, died there probably 1541. Pupil of Jörg Stocker (?). Educated under the influence of Hans Holbein the Elder and Schäufelein. Works (proved) from 1496 till 1535. Worked chiefly in Ulm.

H. G. 939 *(218)* GRAF WOLFGANG VON OETTINGEN. On the tapestry, of the back ground, representing hunting scenes, are the following verses:

Sum wolfgangus ego Comes ex öting bene natus,
Quinquaginta duos phebus mihi sustulit annos,
Me, quum Solis equi petierunt Cornua Tauri,
Martinus Schaffner mira depinxerat arte 1508.

Lime-wood. h. 0.46 m, br. 0.29 m. * Came into the Wallerstein Collection from Deggingen Cloister in 1811.

H. G. 940 *(1557)* PORTRAIT OF AN UNKNOWN MAN.

Lime-wood. h. 0.35 m, br. 0.24 m. * Wallerstein, former Rechberg Collection. From the Castle at Nuremberg in 1911.

THE HIGH ALTAR OF WETTENHAUSEN.

Pine wood, curved top; the upper corners filled in with painted carving at the restoration. Each h. 3.00 m, br. 1.58 m. * The picture formed originally the wings of the high altar in the Prelate's Church at Wettenhausen near Ulm, a gift of the provost Ulrich Hieber. It was brought into the archives of the cloister in 1778, and came into possession of the state, during the suppression of the convents, in 1803. The reliefs of the inner wings, probably by Schaffner, who is called statuarius et pictor, = sculptor and painter, in the Wettenhausen Chronic (see Graf Pückler-Limpurg, M. Schaffner, 1899, page 14) and carved by him, came into the Castle at Nuremberg, where they were recognised as belonging to the Altar, in 1910. The carved centre piece, damaged and built into a later framing, is still on a side altar in Wettenhausen (Illustration at M. Schütte, Der schwäbische Schnitzaltar).

The Altar work (with double pairs of wings) showed closed the scene divided on both wing sides, of the leavetaking of Christ. Back of 671 and 674, with opened outer, and closed inner wings (from left to right): The Annunciation (671), Presentation in the Temple (672), Pentecost (673) and the Death of the Virgin (674), with opened inner wings: (carved throughout) Birth of Christ (left wing), the Crowning of the Virgin (shrine) and the Adoration of the Kings (right wing).

671 *(214)* THE ANNUNCIATION. Dated on the head of the bed: 1523. Back: The Virgin with four holy women (left half of the Leavetaking of Christ). Left outer wing.

674 *(217)* THE DEATH OF THE VIRGIN. Signed (right) over the window with the monogram. Back: Christ with the Apostles; right (below) the donor with the coat-of-arms (right half of the Leavetaking of Christ). Right outer wing.

672 *(215)* PRESENTATION OF CHRIST IN THE TEMPLE. Date on the choir gallery: 1524. Separated outer side of left inner wing.

673 *(216)* PENTECOST. Signed in the arch of the right door, with the monogram. Separated outer side of the right inner wing.

5394 BIRTH OF CHRIST (wood carving, in the original conception). Separated inner side of the left inner wing.

5395 ADORATION OF THE KINGS (wood carving in the original conception). Separated inner side of the right inner wing.

SCHONGAUER

MARTIN SCHONGAUER (also Martin Schön, or Hipsch Martin), engraver and painter, son of Kaspar Schongauer, goldsmith from Augsburg, who became a citizen of Kolmar in 1445. Martin Schongauer was born about 1430, died at Breisach 2. February 1491. Influenced by Rogier van der Weyden, worked in Kolmar.

1132 *(174)* THE BIRTH OF CHRIST.

Lime-wood. h. 0.26 m, br. 0.17 m. * Mannheim Gallery. ♣ Formerly described as a studio picture, but certainly original. Similar works in the Kaiser Friedrich-Museum at Berlin (Nr. 1629) and in the Art Museum at Vienna (Nr. 1490).

SCHOUBROECK

PIETER SCHOUBROECK, born at Hessheim by Frankenthal about 1570, died 1607 at Frankenthal (?). Pupil of Gillis von Coninxloo. Italian journey. Worked in Nuremberg and Frankenthal.

2747 *(1623)* LANDSCAPE (edge of a forest). Signed (left) below: Pe. Schubruck 1604.

Copper. h. 0.30 m, br. 0.44 m. * Elector's Gallery in Munich. 1911 from the Gallery at Schleissheim (Nr. 965). ♣ See Ed. Plietzsch, Die Frankenthaler Maler, Leipzig 1910, page 81. Verzeichnis der Gemälde Schoubroecks Nr. 12.

SCHWARZ CHRISTOPH SCHWARZ, born at Ingolstadt 1539/40, died at Munich 15. April 1597 (Report from Dr. Panzer). Pupil of Melchior Bocksberger, further educated in Venice under the influence of Tintoretto. Worked in Munich and Landshut.

745 *(1379)* FAMILY GROUP. Ages and initials over the heads: BH. VH. BH.

Canvas. h. 0.85 m, br. 1.10 m. * Elector's Gallery in Munich. ♣ The attribution, based upon inventory quotation, is not assured.

1625 GLORIFICATION OF CHRIST. (Sketch.)

Pine wood. h. 0.57 m, br. 0.44 m. * Elector's Gallery. 1927 from the Gallery at Schleissheim Nr. 3206. ♣ Inventory definition.

SCOREL JAN SCOREL, born at Schoorl near Alkmar 1. August 1495, died at Utrecht 1562. Pupil of Cornelius Willemsz at Haarlem, of Jacob Cornelisz at Haarlem, of Jacob Cornelisz in Amsterdam, and of Mabuse in Utrecht; worked since 1524 as a painter and builder in Utrecht, after long journeys through Germany and Italy (1522/24 in Rome).

H. G. 1018 *(1560)* PORTRAIT OF A MAN. Signed above: Aetatis suae XXXXXIII.

Lime-wood. h. 0.49 m, br. 0.42 m. * Wallerstein Collection. 1911 from the German. Museum at Nuremberg Nr. 90.

SEBASTIANO SEBASTIANO LUCIANI, called Sebastianus Venetus, or, as keeper of the Seal to the Pope, "DEL PIOMBO", born at Venice about 1485, died at Rome 21. June 1547. Pupil of Giovanni Bellini and Giorgione in Venice, but also influenced by Cima; since his settling in Rome 1511 further developed under Michelangelo's influence. Painted 1527, 1528, and 1530 again in Venice.

1300 *(1087)* PORTRAIT OF A PRIEST. Halflength.

Canvas. h. 0.50 m, br. 0.46 m. * Elector's Gallery in Munich. ♣ According to Berenson by Giulio Romano.

SEGHERS DANIEL SEGHERS (ZEGHERS), born at Antwerp 5. December 1590, died there 2. November 1661. Pupil of Jan Brueghel, Master since 1611, painted in Antwerp. Member of the Order of Jesuit's.

804 *(972)* MARBLE RELIEF with playing Bacchus-boys.

Oak. h. 0.46 m, br. 0.68 m. Mannheim Gallery. ♣ The relief, according to the inventory, by Cornelis Schut.

SEGNA SEGNA DI BUONAVENTURA, worked in Siena in the first half of the 14th century. Follower of Duccio.

9038 ST. MAGDALEN. On the frame the inscription: Sca. Maria Magdalena.

Poplar wood, top rounded. h. 0.44 m, br. 0.29 m. * Bought in 1921 in the Munich Art trade. Formerly in the Ch. Loeser Collection in Florence. ♣ See Perkins in Rassegna d'Arte Senese IV (1908), page 7, in Rassegna d'Arte XIII (1913), page 35 and in Art in America VIII, page 199. Cr. u. Cav. edition Hutton II. 22. The same, ed. Douglas III, 28.

SESTO see CESARE DA SESTO.

SEVILLIAN SCHOOL ABOUT 1640.

608 *(1282)* OLD MARKET-WOMAN.

Canvas. h. 0.78 m, br. 0.63 m. * Mannheim Gallery. ♣ Formerly attributed to Ribera. Certainly a preliminary work for an Adoration of the Shepherds, from the circle of young Murillo. See Mayer, Ribera page 123, 124.

SIBERECHTS JAN SIBERECHTS, born at Antwerp 29. Jan. 1627, died probably in London 1703. Pupil of his father Jan. Freemaster since 1649. Since the summer of 1672 in London.

2165 *(941)* PASTURE-LAND, with a sleeping woman.

Canvas. h. 1.07 m, br. 0.83 m. * Zweibrücken Gallery.

SIGNORELLI LUCA SIGNORELLI, called after his father Luca d'Egidio di Ventura, and also after his home, Luca da Cortona. Born at Cortona 1441, died there 1523. Pupil of Piero della Francesca in Arezzo, then educated under the influence of florentine masters, as Pollajuolo. Worked chiefly in Cortona, Perugia, Loreto, Rome, Monte Oliveto Maggiore, Siena and Orvieto.

7931 *(1561)* MADONNA AND CHILD.

Wood. Round picture in an old frame. 0.87 m in diameter. * Bought in Florence 1894. Formerly in the Palazzo Ginori in Florence. ♣ The work, in regard to period, stands nearest to the round picture (Nr. 1291) in the Uffizi, and was probably painted about 1490. Cr. u. Cav. IV. 7: before 1478. The same, edition Borenius V. 88. Mancini, Vita di L. Signorelli, Florence 1903, page 173: after 1513. The man pulling off his sandals in the background is also in another picture, in contrary sense, of the Cook Collection in Richmond (fragment of a Baptism of Christ). Considered by A. Venturi, Arte Italiana VII. II. 409, 410, as the work of an assistant of the earlier time. See also L. Dussler, Signorelli 1927, page 202.

SNYDERS

FRANS SNYDERS, christened at Antwerp 11. November 1597, died there 19. August 1657; pupil of Pieter Brueghel the Younger and Hendrik van Balen; Master of the Lukas Guild since 1602. 1608/09 in Italy. Later under the influence of Rubens. Worked in Antwerp.

4278 *(954)* A FRUIT AND VEGETABLE STALL.

Canvas. h. 2.03 m, br. 3.38 m. * From the archbishop's castle at Freising.

198 *(955)* A KITCHEN. Signed (right) below: Snyders fecit.

Canvas. h. 1.35 m, br. 2.01 m. * Düsseldorf Gallery. Gool II. 539. ♣ It seems probable, according to a drawing in the British Museum in London, that originally a person stood on the left, to whom the boy turns.

620 *(956)* A LIONESS KILLS A WILD BOAR.

Canvas. h. 1.64 m, br. 2.39 m. * Elector's Gallery in Munich.

631 *(957)* TWO YOUNG LIONS CHASING A BUCK.

Canvas. h. 1.63 m, br. 2.40 m (0.09 m added below). * Elector's Gallery in Munich.

543 *(958)* A BOAR HUNT.

Canvas. h. 2.00, m, br. 3.40 m. * Düsseldorf Gallery. Gool II. 534. ♣ The original sketch for this picture is in private possession in Munich.

2113 *(960)* STILL-LIFE. Signed (right) below: F. Snyders fecit.

Canvas. h. 0.72 m, br. 1.18 m. * Düsseldorf Gallery.

SODOMA

GIOVANNI ANTONIO BAZZI, called SODOMA, born at Vercelli (Piemont) 1477, died at Siena 14. February 1549. Pupil of Martino Spanzotto in Vercelli 1490—97, then further educated in Milan, by the study of Leonardo. Domiciled since 1500, or 1501 in Siena; 1508 in Rome, 1510 in Siena, between 1518 and 1525 in Upper Italy (Mantua), worked 1529 in Florence, 1540 in Volterra, and 1541 in Pisa.

H. G. 1025 *(1073)* THE HOLY FAMILY.

Poplar wood. h. 0.71 m, br. 0.51 m. * Bought in 1836. ♣ Painted about 1510—1513. A weaker repetition in the Pinakothek at Turin (Nr. 50). Lermolieff, page 106. Jacobsen, Arch. stor. dell'Arte 1897, page 123; Cust, Sodoma, London 1906, page 39 and 107, Frizzoni, Arte Italiana del Rinascimento, Milano 1891, page 85 ff. and Contessa Priuli-Bon, Sodoma, London 1900, page XI and 133.

STARNINA

GHERARDO STARNINA, born in Florence, about 1350, died at Valencia (?) after 1402. Worked in Florence, Castilia (1380 till about 1386) and (since 1398) in Valencia.

7818 *(1539)* ST. NIKOLAS OF BARI. In the Predella two representations from the history of the Saint.

Ceder wood. h. 2.99 m, br. 0.68 m, Predella picture each h. 0.25 m, br. 0.29 m. * With Nr. 7819 originally in the church of St. Annunciata in Florence. Bought in 1891 from the Metzger Collection in Florence. ♣ Cr. u. Cav. II. 49; Frizzoni L'Arte III. 82. Jacobsen Rep. XX. 426. While Sirén, Giottino, page 93 and Schubring, Cassoni (1915) page 69 is firm in the old opinion, that Agn. Gaddi was the master of the work, Schmarsow, Wer ist Gherardo Starnina? Leipzig 1912, page 4, has made the present opinion worthy of belief. Also Van Marle, The Italian Schools of Painting III, 572, considers the picture to be a work by Starnina and refers to a Madonna with eight Angels in private possession in Milan, which perhaps could have formed the centre piece of the altar work.

7819 *(1540)* ST. JULIAN. In the predella two representations from the history of the Saint (St. Julian kills his parents. — St. Julian carries pilgrims over the river.)

Companion piece to previous number, same size and origin.

STEEN

JAN STEEN, born in Leyden probably 1626, buried there 3. February 1679; pupil of Nic. Knupfer in Utrecht and his father-in-law, Jan van Goijen at the Hague. Worked in Leyden (1648, 1669—79), at the Hague (1649—54), Delft (1654—60) and Haarlem (1661—69).

276 *(391)* A FIGHT between card players in a tavern. Signed (left) below: J. Steen 1664.

Canvas. h. 0.67 m, br. 0.89 m. * Zweibrücken Gallery. ♣ De Groot Nr. 337.

158 *(392)* THE LOVE-SICK LADY. Signed (on the sheet of paper, which the woman holds) under the verse "Der helpt geen medezyn want het is minne pyn": Steen.

Canvas. h. 0.61 m, br. 0.52 m. * Düsseldorf Gallery. Pigage Nr. 337. ♣ De Groot Nr. 138.

5277 *(1562)* THE CROWNED SPEAKER. Signed on the wall (in the middle): J. Steen (I. and S. entwined). On a board, hung on the wall: Waerom draegt en sot syn teckenom dat hy te voren geck geleken.

Canvas. h. 0.70 m, br. 0.61 m. * Zweibrücken Gallery. 1919 from the Filial Gallery at Augsburg Nr. 592. ♣ De Groot Nr. 234. Old, partly altered copies in the Peltzer Collection in Cologne (Verst. 26. 5. 14) and A. Bredius at the Hague. See Frimmel, Studien und Skizzen I. 63. Rep. XXXI (1908) page 84. Smaller replica formerly in the Munich Art trade.

STOMER

MATTHÄUS STOMER, Flemish origin, pupil of G. Honthorst. Worked in Rome, about 1630 in Messina.

112 *(311)* CERES DERIDED BY ABAS.

Canvas. h. 1.70 m, br. 2.21 m. * Elector's Gallery in Munich. ♣ Attribution by H. Voss, Monatsh. f. Kunstw. I, 997.

1796 *(305)* CHRIST IN THE TEMPLE.

Canvas. h. 2.01 m, br. 1.48 m. * Zweibrücken Gallery. ♣ Formerly, according to tradition, attributed to Honthorst; a picture by the same hand in the Gallery at Darmstadt (Nr. 311). By Th. Frimmel (Lützow's Kunstchronik N. F. V. Nr. 12, and Verz. der Gemälde in Schönborn-Wiesenheidschem Besitz 1894, page 95) at first classified with the Darmstadt work and a picture of the town gallery in Bamberg (Nr. 162) and, under reservation, attributed to Stomer, whose name bears a related series of biblical representations in the Museum at Naples. Described by H. Voss (in Monatsh. f. Kunstw. II. 108 ff.) as a work of the "Meister des sterbenden Cato", = Master of the dying Cato, and (orally) more correctly as a late work by Stomer. The same representation by the same master in north german private possession.

STRIGEL

BERNHARD STRIGEL, born at Memmingen (?) 1460 or 1461, died there 1528 as Court Painter to Emperor Maximilian. Educated under the influence of B. Zeitblom, worked chiefly in Memmingen, where he held, from 1516 onward, various public positions, and for the court in Vienna.

H. G. 1067 *(1592)* VIRGIN AND CHILD.

Pine wood. h. 0.62 m, br. 0.38 m. * Bought in Schwäbisch Gmünd for the Wallerstein Collection. 1911 from the German. Museum Nr. 253 at Nuremberg. ♣ Bode und Scheibler, Jahrbuch der preuss. Kunstsammlungen II. 54. Early work.

H. G. 1063 *(183)* DAVID'S ENTRY.

Pine wood. h. 0.77 m, br. 0.45 m. * Derschau Collection in Nuremberg. Rechberg Collection. 1816 in the Wallerstein Collection. ♣ The initials M. S. 1480 (left below) are forged.

9347 PORTRAIT OF SIBYLLA VON FREYBERG.

Pine wood. h. 0.51 m, br. 0.35 m. * Bought in 1926.

H. G. 1066 *(190)* PORTRAIT OF A HERRN HALLER. Halflength.

Pine wood. h. 0.47 m, br. 0.33 m. * Boisserée Collection. Bought in 1816 from Herr von Haller in Nuremberg. The letters R. W. on the embroidered vest, relate to the wife, born von Wolffsthal. On the folded letter in the left hand is the following: "Vnnserm Getreüwen lieben Herrn Haller vnnserm." ♣ According to Schorn, Kunstbl. 1820, page 186, the date: 1503, was on the old frame. The cover belonging to it with the coat-of-arms of Haller and Wolffsthal in the German. Museum at Nuremberg. Haller, who came from the Nuremberg patrician family, seems to have lived in North Tyrol, probably in Schwaz. A "Man of Sorrows" by Cranach from his possession is in the Ferdinandeum at Innsbruck.

H. G. 1064 *(188)* CONRAD REHLINGEN, HERR VON HAINHOFEN. Over the head of the portrait his age (47). On the carpet (right) the inscription.

O Herr durch alle deine güt
die Kind auch mich von sünd behüt.

Signed below: anno MDXVII.

Pine wood. h. 2.09 m, br. 1.01 m. * Came into the Wallerstein Collection, through J. G. Deuringer 1816, from the Rehlingen Castle near Augsburg.

H. G. 1065 *(189)* CONRAD REHLINGEN'S CHILDREN. The eight children, four boys and four girls, bear their ages over their heads. On the carpet the following verse:

Wir pitten dich Maria rein,
Du wöllest unsere mutter sein.

Signed below: anno MDXVII.

Pine wood. h. 2.09 m, br. 0.98 m. * Companion picture to previous Nr., same origin.

STROZZI

BERNARDO STROZZI, called IL CAPUCCINO, or il Prete Genovese, born at Genoa 1581, died in Venice 3. August 1644. Pupil of Cesare Corti and of Pietro Sorri, imitator of Caravaggio. Worked in Genoa and Venice.

463 *(1239)* THE TRIBUTE MONEY.

Canvas. h. 1.60 m, br. 2.22 m. * Düsseldorf Gallery. 1909—1925 in Schleissheim.

SUBLEYRAS

PIERRE SUBLEYRAS, born at Uzès 1699, died in Rome 28. May 1749. Pupil of his father Mathieu Subleyras, and of Antoine Rivaltz in Toulouse, went to Rome in 1728, as King's pensioner, where he lived permanently since 1736.

1208 *(1359)* EMPEROR THEODOSIUS before St. Ambrose. Signed on the step of the throne: Subleyras.

Canvas. h. 0.40 m, br. 0.26 m. * 1804 from the bishop's castle at Bamberg. ♣ Likewise, as the following Nr., sketch for a large altar picture; an almost similar, somewhat larger, and certainly earlier sketch in the Louvre (Nr. 858, respectively Nr. 859). The picture was painted for St. Peter's in Rome, and is now there in the church of St. Maria degli Angeli.

1209 *(1360)* ST. BENEDICT raises a dead child.

Paper pasted on canvas. h. 0.40 m, br. 0.26 m. * Companion piece to previous Nr., same size and origin.

1206 *(1361)* PORTRAIT OF A BISHOP. Halflength.

Canvas. h. 0.67, br. 0.52 m. * From the bishop's castle in Bamberg.

SÜSS

HANS SÜSS see KULMBACH.

SWART VAN GROENINGEN

JAN SWART VAN GROENINGEN, born in the second half of the 15th century in Groeningen. According to van Mander, pupil of Scorel, worked 1522/23 in Gouda, still alive in 1553, as a series of signed engravings from this year show.

741 THE SERMON OF ST. JOHN THE BAPTIST.

Oak. h. 0.75 m, br. 1.11 m. * Elector's Gallery in Munich. ♣ The attribution is based on the near relation of the picture to the graphic work of Swart.

SWEERTS MICHAEL SWEERTS, also called Cavalier Swartz (in Rome Michele Suars?), probably from Amsterdam, born 1624, year of death unknown, about 1648—56 in Rome, 1656 in Brussels.

854 *(390)* A PUBLIC HOUSE ROOM.

Canvas. h. 1.00 m, br. 0.95 m, shortened at both sides. * Zweibrücken Gallery. ♣ Called Terborch till 1884. Bode still does so, Studien, page 188. Without doubt the same picture, which was sold, as a work from Cav. Swartz, from the Collection of Pieter Locquet in 1873 at Amsterdam and is quoted quite in agreement with the auction catalogue Nr. 357. See Kramm, Levens en werken etc., page 1593, 1594 and 1596 under Swarts, Swartz and Sweerts. Concerning our picture, see Oud Holland XIX. 137 ff., XXV. 139 and 150 (Nr. 14 of the inventory of W. Martin). Frimmel, Bl. f. Gem. K. 1904 page 107. A smaller, altered repetition (0.49 : 0.54) as A. v. Ostade at the auction Ad. Eymael in Lüttich 1905.

TENIERS DAVID TENIERS THE ELDER, born at Antwerp 1582, died there 29. July 1649.

Entered the Lucas Guild, as a pupil of his elder brother Juliaen Teniers in 1595 at Antwerp, then on journeys in Italy and Germany, where he was associated with Elsheimer, since 1606 independent master of the Guild. Worked in Antwerp.

1180 *(900)* THE ROCKY GORGE. Signed below: D. T. F.

Oak. h. 0.24 m, br. 0.34 m. * Zweibrücken Gallery.

1837 *(901)* A PEASANT WITH A POLE.

Oak. h. 0.45 m, br. 0.19 m. * Zweibrücken Gallery. ♣ Attribution uncertain. A similar picture in the Museum at Darmstadt (Nr. 197).

TENIERS DAVID TENIERS THE YOUNGER, christened in Antwerp 15. December 1610, died at Brüssel 25. April 1690, pupil of his father David Teniers the Elder. Received in the Guild as Master in 1632/33, worked at Antwerp and Brussels.

441 *(902)* ROOM IN A TAVERN. Signed (left) below: D. Teniers F and on a drawing, fastened on the partition, Ao 1643.

Oak. h. 0.56 m, br. 0.73 m. * Elector's Gallery in Munich.

451 *(903)* ROOM IN A TAVERN. Signed (left) below: David Teniers. Fec, and on a drawing, fastened on the mantle shelf: Ao 1645.

Oak. h. 0.58 m, br. 0.81 m. ♣ Elector's Gallery in Munich.

813 *(904)* SMOKERS IN A TAPROOM. Signed (right) below: D. Teniers. Fec. On a drawing, fastened over the chimney: 1650.

Oak. h. 0.35 m, br. 0.44 m. * Elector's Gallery in Munich.

612 *(905)* PEASANT'S WEDDING. Signed (below) right: David Teniers Fec. 1651.

Copper. h. 0.69 m, br. 0.86 m. * Düsseldorf Gallery. Gool II.

818 *(907)* ROOM IN A TAVERN.

Oak. h. 0.37 m, br. 0.53 m. * Elector's Gallery in Munich.

249 *(909)* PEASANT PLAYING AN INSTRUMENT. Signed (right) below: D. Teniers.

Pine wood. h. 0.26 m, br. 0.36 m. * Elector's Gallery in Munich.

H. G. 1082*(910)* FLEMISH VILLAGE INN. Signed (right) below: D. Teniers Fec.

Oak. h. 0.28 m, br. 0.37 m. * Bought for King Ludwig I. about 1835.

819 *(911)* PEASANT SMOKING. Signed (right) below: D. Teniers Fec.

Oak. h. 0.17 m, br. 0.23 m. * Elector's Gallery in Munich.

1838 *(912)* THREE PEASANTS PLAYING. Signed (right) below: D. Teniers. F.

Oak. h. 0.40 m, br. 0.58 m. * Zweibrücken Gallery.

1846 *(913)* THREE PEASANTS. Signed (left) below: D. Teniers F.

Copper. h. 0.20 m, br. 0.25 m. * Elector's Gallery in Munich.

820 *(916)* GUARD-ROOM.

Canvas. h. 0.66 m, br. 0.83 m. * Elector's Gallery in Munich.

1844 *(918)* THE PRODIGAL SON. Signed (right) below: D. Tenier(sic!) F.

Copper. h. 0.37 m, br. 0.56 m. * Mannheim Gallery 1756.

1841 *(929)* ARCHDUKE ALBRECHT'S GALLERY IN BRUSSELS. Signed (left) below: D. Teniers. Fec.

Canvas. h. 0.98 m, br. 1.28 m. * From Nymphenburg. ♣ The three pictures Nr. 1819, 1839, 1840 in the Gallery at Schleissheim contain further views of the Gallery. The greater part of the pictures represented are in the Art Museum in Vienna.

1851 *(915)* TWO PEASANTS SINGING. Signed (right) above: Tenier (sic!) F.

Copper. h. 0.21 m, br. 0.17 m. * Elector's Gallery in Munich.

TER BORCH

GERARD TER BORCH, born at Zwolle end of 1617, died at Deventer 8. December 1681. Pupil of his father (same name). Educated as a pupil of P. Molijn, under the influence of Frans Hals, since 1635 master of the Guild in Haarlem, after a longer stay in Amsterdam, England, Rome, Münster and Spain, 1650—54 in Zwolle, worked in Deventer since 1654.

206 *(388)* THE LETTER. Signed on the letter: G. T. Borch.

Oak. h. 0.56 m, br. 0.46 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 173.

589 *(389)* A BOY CATCHING FLEAS ON HIS DOG. Signed (left) below: G. T. B.

Canvas on oak. h. 0.35 m, br. 0.27 cm. * Mannheim Gallery. ♣ De Groot Nr. 158. Bode, Studien, page 188.

8128 *(1586)* PORTRAIT OF A MAN. (Whole figure.) Companion piece to Nr. 8129.

Canvas. h. 0.66 m, br. 0.49 m. * Bought from private possession in 1900 at Munich. ♣ De Groot Nr. 313.

8129 *(1587)* PORTRAIT OF A WOMAN. (Whole figure). Companion piece to Nr. 8128. Signed (right) below: G. T. (entwined) 1642.

Same size and origin as the previous number. ♣ De Groot Nr. 395.

THEOTOKOPULI DOMENICO see GRECO.

TIEPOLO GIOVANNI BATTISTA TIEPOLO, born at Venice 5. March 1696, died at Madrid 27. March 1770. Pupil of Gregorio Lazzarini at Venice. Further educated under the influence of G. B. Piazzetta, Ricci, and the works of Paolo Veronese, worked in the venetian district, in Würzburg (1750—53) and Madrid (since 1762).

1159 *(1271)* THE ADORATION OF THE KINGS. Signed below in the middle: Gio. B. Tiepolo F. A. 1753.

Canvas. h. 4.07 cm, br. 2.11 m. * Painted for the Schwarzach Cloister in Franconia, received from there in 1804. ♣ See Feulner, M. f. K. VIII. 134. A similar representation, certainly a sketch for the picture, at Ch. Sedelmeyer, Paris (see Sack, Tiepolo, Hamburg 1910, illustration 92 page 107 and 219. See also the copy-drawing by an unknown artist in the town liberary at Parma. (ill. Molmenti, Tiepolo, Milano 1909, page 212.)

L. 164 RINALDO ENCHANTED BY ARMIDA. (After Tassos Gerusalemme Liberata XVI.) Signed (below) left: B. Tiepolo.

Canvas. h. 1.05 m, br. 1.40 m. * From the Picture Gallery of the Residence in Würzburg. Painted with the following companion piece in 1751—53 in Würzburg. Sketch for the picture in the Berlin Kaiser-Friedrich-Museum (Nr. 459 D). See Sack op. cit. Nr. 381 and page 108.

L. 165 RINALDO'S PARTING FROM ARMIDA. Signed below (left): B. Tiepolo.

Canvas. h. 1.05 m, br. 1.40 m. * Companion piece to previous number, same origin. ♣ Sack op. cit. Nr. 382, Engraved by Lorenzo Domenico Tiepolo.

TINTORETTO DOMENICO ROBUSTI, called TINTORETTO, born at Venice, probably about 1539 as son of Jacopo Tintoretto, died 1637, pupil of his father Jacopo Tintoretto.

427 *(1127)* PORTRAIT OF A SCULPTOR.

Canvas. h. 0.74 m, br. 0.63 * Düsseldorf Gallery. ♣ Formerly catalogued as Jacopo Tintoretto. According to Mündler, by one of the Bassano's. Several times attributed lately to Domenico Tintoretto, also by Hadeln, who recognises in the portrait, the ivorycarver Ascanio detto dai Christi. (Ridolfi II. 267.) Erroneously considered formerly to be a portrait of the Anatomist Vesalius. According to Bercken and Mayer, Münchner Jahrbuch X, 1916—18 page 264, as well as in the much too superficial conception as in the treatment, throughout different from Jacopos style. Old copy in the Museum at Mainz (Nr. 249).

TINTORETTO JACOPO ROBUSTI, called TINTORETTO, born at Venice September 1518 as son of a dyer, (therefore the nickname), died there 31. May 1594. Pupil of Titian, influenced by Michelangelo and Parmeggianino. Worked in Venice.

9257 VULCAN SURPRISES VENUS AND MARS.

Canvas. h. 1.40 m, br. 1.97 m. * Bought in 1925 from Fr. A. v. Kaulbach Collection. ♣ Early work. See Bercken and Mayer. Tintoretto, Munich 1923 I, page 51, 83, 246 f., II, Plate 2. The Berlin Cabinet of Engravings possesses a design: Bercken and Mayer, Münchner Jahrbuch X, 1916—18, page 243 and Hadeln, Jahrbuch der preuss. Kunstsammlungen XLII, 1921, page 84.

4590 *(1575)* THE CRUCIFIXION OF CHRIST.

Canvas. h. 1.53 m, br. 2.47 m. * Elector's Gallery in Munich. Till 1909 in Schleissheim Nr. 528. ♣ Thode, Rep. XXVII, 28. Bercken and Mayer, Tintoretto, I, page 145, 213, II, plate 70—72. Probably an original study, partly repainted at a later period, and completed by pupils, for Tintoretto's large Crucifixion (of 1565) in the Scuola di San Rocco in Venice.

2281 *(1131)* PORTRAIT OF AN OLD MAN. According to the inscription at the back, portrait of Francesco Zuccato.

Canvas on pine wood. h. 0.31 m, br. 0.23 m, enlarged on all sides. * Zweibrücken Gallery.

4788 *(1574)* CHRIST WITH MARY AND MARTHA. Signed below (left): Jacobus Tintoretus F.

Canvas. h. 1.97 m, br. 1.29 m. * Originally in the Dominican Church at Augsburg, probably as a donation from an Augsburg family. 1809 till 1909 in the Filial Gallery at Augsburg Nr. 309. ♣ Thode, Tintoretto, page 110. Bercken and Mayer, Tintoretto, I, page 108, 147, 201, II, plate 101—103. Probably painted in the years 1570—80.

THE GONZAGA CYCLUS FROM MANTUA.

Series of eight pictures, which are in the Schleissheim inventories since 1748. Bought after 1709, as the pictures are still contained, in this year, in the bequest inventory of the 1708 deceased last Duke of Mantua, Ferdinand Carl, (original document in the district archives

at Verona, notified by Signor Antonio Avena, keeper of the Archives). Probably the Duke took the pictures with him in 1706, when he fled, with the treasures of the Mantua Art Collections, to Venice. His heir, the duke of Lothringen, certainly sold them, in order to pay the debts of the testator, (notified by Signor A. Luzio, keeper of the State Archives in Mantua). Two of the pictures went in 1811 to Nuremberg, but were exchanged back, when the magistrate of Augsburg received them to decorate the Golden Chamber in the Town Hall. From these eight pictures, three were put up in an antechamber and five were put in the attics of the Town Hall, where they were found in 1895. After a thorough restoration they came into the gallery at Schleissheim Nr. 531—38 and in 1909 into the Pinakothek.

I. Series.

Painted before 1579 by Tintoretto for the Appartamento maggiore of the castle in Mantua, to the order of the Duke Guglielmo Gonzaga. See Thode, Tintoretto page 72; Alessandro Luzio in the Archivio storico dell' Arte III. 1890, page 399; Voll, Beilage der Münchner Allgemeinen Zeitung 1901, page 56. Bever in the Schleissheim catalogue 1905, page 113; Bercken and Mayer, Tintoretto, I, page 39 f., 78, 253 ff., II, plate 136—142.

7303 *(1565)* I. THE INVESTITURE of Giovanni Francesco Gonzaga (born 1395, died 1444) with the margraviate, by the Emperor Sigismund (1433).

Canvas. h. 2.33 m, br. 4.33 m.

7304 *(1566)* THE BATTLE ON THE ETSCH near Legnano (1439). Victory of Lodovico Gonzaga (born 1414, reigned 1444—78) over the Venetians.

Canvas. h. 2.73 m, br. 3.86 m.

7307 *(1567)* III. THE RELIEF OF LEGNAGO (1478) by Federigo I. (born 1440, reigned 1478—84).

Canvas. h. 2.63 m, br. 4.21 m. ♣ The representation can, according to a statement from Signor A. Luzio in Mantua, only refer to the Relief of Legnago in December 1478.

7309 *(1568)* IV. THE BATTLE ON THE TARO. Gianfrancesco II. (born 1466, reigned 1484—1519) fights against King Charles VIII. of France.

Canvas. h. 2.70 m, br. 4.24 m.

II. Series.

Ordered by Guglielmo Gonzaga in 1579, completed 1580; Literature as above mentioned.

7305 *(1569)* I. TAKING OF MILAN (1521) by Federigo II. (born 1500, reigned 1519 till 40).

Canvas. h. 2.06 m, br. 3.34 m.

7306 *(1570)* II. TAKING OF PARMA (1521) by Federigo II.

Canvas. h. 2.13 m, br. 2.76 m.

7308 *(1571)* III. TAKING OF PAVIA (1522) by Federigo II.

Canvas. h. 2.12 m, br. 2.76 m.

7302 *(1572)* IV. ENTRY OF PHILIPP II. OF SPAIN INTO MANTUA (1549).

Canvas. h. 2.13 m, br. 3.30 m. ♣ The represented event is described in Calvete, Felicissimo viaje de ... Don Phelippe ..., Antwerp 1552, Fol. 36 V. The representative of the House of Gonzaga, the young duke Guglielmo (born 1538), the Cardinal behind the King, the duke's uncle, Ercole of Gonzaga, Cardinal of Mantua.

TINTORETTO FOLLOWER OF TINTORETTO.

5255 *(1573)* CRUCIFIXION OF CHRIST.

Canvas. h. 0.27, br. 0.19 m. * 1803 from Prüfening Cloister; 1914 from the Gallery at Schleissheim Nr. 530. ♣ A sketch, in rough outline, of the large Crucifixion by Tintoretto in the Castle Chapel at Schleissheim.

TISI BENVENUTO TISI see GAROFALO.

TIZIAN TIZIANO VECELLIO, born at Pieve di Cadore in the Friaul probably 1477, died at Venice 27. August 1576. Pupil of Giov. Bellini; further educated under the influence of Giorgione. Painted chiefly in Venice, 1511 in Padua, 1545—46 in Rome, 1548, 1550—51 in Augsburg.

997 *(1109)* THE VIRGIN AND CHILD, St. John the Baptist, and a donor.

Canvas. h. 0.75 m, br. 0.92 m. * Düsseldorf Gallery. Came with the Collection of Archduke Leopold Wilhelm at Brussels to Vienna in 1662, and from there to Düsseldorf, probably as a present from Josef I. to his uncle and friend Elector Johann Wilhelm. On the back of the picture is the old inscription: Alfonso 2 Illo Cist Archo. ♣ Cr. and Cav. Tizian, page 696. Among others, doubted by Dvořak. Formerly attributed by Berenson to Polidoro Lanziani, lately (orally) acknowledged as original. According to Lermolieff page 80/81, and Gronau (orally): School copy, according to Voll, Führer page 230, a replica of an original, only known by the engraving, painted by a strange hand. The same personality of the donor seems to be represented by Nadalino da Murano in the Enthroned Madonna with Saints, in the cathedral at Ceneda. A later copy in the collection of the King of Roumania (Nr. 64), certainly agreeing with the picture mentioned by Cr. und Cav. op. cit. in Fenaroli Collection in Brescia.

483 *(1110)* THE VANITY OF MORTALS.

Canvas. h. 0.98 m, br. 0.81 m. * Emperor Rudolfs III. Collection. Elector's Gallery in Munich. ♣ Early work of the master. Lermolieff page 21, 74. According to Gronau, Tizian, Berlin 1900, painted about 1515. Cr. u. Cav. VI. 192, 340. Certainly was changed to a "Vanitas" in the 17th century. The stillife, reflected in the mirror, with the figure of the old woman is, in any case, a later addition, very probably also the candlestick.

517 *(1111)* PORTRAIT OF A YOUNG MAN.

Canvas on oak. h. 0.89 m, br. 0.74 m. Düsseldorf Gallery. ♣ Formerly described, erroneously, as a portrait of Pietro Aretiuo. See Cr. and Cav. Tizian page 696. Lermolieff page 78, Gronau, op. cit. page 34: painted about 1515—20.

632 *(1112)* THE EMPEROR CHARLES V. Signed on the parapet (right) below: Titianus. F, on the upper edge the date: MDXLVIII.

Canvas. h. 2.05 m, br. 1.22 m. * Elector's Gallery in Munich. 1748 in Schleissheim. ♣ 1548 painted in Augsburg. Cr. u. Cav. Tizian page 514. Lermolieff page 80, Gronau op. cit. page 144.

464 *(1113)* VIRGIN AND CHILD, in an evening landscape. Signed below (left) on a bench: Titianus Fecit.

Canvas. h. 1.74 m, br. 1.33 m. * Originally in the vestry of the Escorial at Madrid, where it was mentioned there by Fr. José de Siguenza in 1605 (also by Ponz. Viaje por España II, 78, 79), came into possession of General Sebastiani in 1810. Bought from him in Paris in 1815. ♣ See Cr. u. Cav. Tizian page 696/97. According to Lermolieff page 81 who considers the designation to be false, a studio work completed by the master. Gronau op. cit. page 150: about 1550—60. Voll, Führer, page 226, quotes it at the same time with the Portrait of Charles V. A copy at Chr. Aspelin in Stockholm. (Sirén, Dessins et tableaux de la Renaissance italienne dans les collections de Suède, Stockholm 1902, page 92—94, and page 142 Nr. 7.) A. L. Mayer, Sitzungsberichte der Münch. Kunstw. Ges. 9. Jan. 1911.

2272 *(1114)* THE CROWNING WITH THORNS.

Canvas. h. 2.80 m, br. 1.82 m. * Elector's Gallery in Munich. 1800 till 1815 in Paris. ♣ Incompleted work of the latest period of the master. According to a report from Hadeln probably the picture which Tintoretto possessed and which was sold later by Do. Tintoretto to an "oltramontano" (Ridolfi I. page 270. Boschini, Ricche Minere, Prefazione). According to the tradition, the picture is said to have come from the Netherlands. It is certain that van Dyck knew of it, as his pictures of the same subject in Berlin, (Kaiser Friedrich-Museum Nr. 770) and Madrid (Prado Nr. 1474) prove. See Cr. u. Cav., Tizian page 580, 679, 680, 689. Lermolieff page 77. A similar earlier representation by the master is in the Louvre at Paris (Nr. 1583).

H. G. 1085 *(1115)* VENETIAN NOBLEMAN. Date (right): Annum. agens XXXXII.

Canvas. h. 1.40 m, br. 1.18 m. * Bought in Vienna 1815 for crown prince Ludwig. At the beginning of the 19th century in the collection of the painter Lebrun in Paris. ♣ According to Cr. u. Cav., Tizian page 717: Tintoretto. See Lermolieff page 79. Berenson (Venetian painters) has attributed the picture to Polidoro Lanziani, but nevertheless has lately acknowledged it (orally) to be an authentic work of Titian. From other sides Nadalino da Murano is thought to be the artist of the picture, see Hadeln, Z. f. b. K. N. F. XXIV, 163.

484 *(1116)* INITIATION INTO THE SECRETS OF BACCHUS.

Canvas. h. 1.18 m, br. 1.36 m. * Bought in 1792 by Elector Karl Theodor from de Vigneux. ♣ Studio picture painted about 1540. The subject reminds one of the allegory of D'Avalos in the Louvre at Paris, (about 1533) and seems to be a preliminary work for the allegory of the Borghese Gallery in Rome (Nr. 170). An old, probably german copy drawing of the heads of Venus and Cupid is in the Graphische Sammlung at Munich. Cr. u. Cav., Tizian page 717 and Lermolieff page 80.

TOCQUÉ

LOUIS TOCQUÉ, born in Paris 19. November 1696, as son of the painter architect Luc Toqué, died there 18. February 1772. Worked in Paris, 1756—58 in Petersburg, 1759 and 1769 in Denmark. Pupil of Nicolas Bertin, and his father-in-law Nattier; further educated under the influence of Rigaud and Largillière.

2498 *(1577)* PALSGRAVE FRIEDRICH MICHAEL of Zweibrücken-Birkenfeld (1724—1767). Signed: L. Tocqué.

Canvas. h. 0.89 m, br. 0.73 m. * Zweibrücken Gallery; from the Bavarian National Museum in 1909 (Nr. 539).

TORBIDO

FRANCESCO TORBIDO, called IL MORO, born at Venice between 1481 and 1483, died at Verona after 12. Sept. 1550. Probably pupil of Giorgione in Venice and, since about 1500, of Liberale in Verona.

1013 *(1125)* PORTRAIT OF A MAN. Signed (left) below, in the corner: Frcus. Turbidus. Pinxit. MCCCCCXVI. Above this the distich: Quid stupeas specie: paphie rosa fragat adempta Mane: sed occasu flacet: oletque minus.

Canvas. h. 0.62 m, br. 0.52 m. * Bought in Vienna by King Max I. in 1814. ♣ See Lermolieff page 88, and L. Venturi, Giorgione e il Giorgionismo, Milan 1913, page 209.

TRAUT

(?) HANS TRAUT from Speier, born about the middle of the 15th century, 1477 citizen of Nuremberg, where he died in 1516. Worked for the Heilsbronn Cloister 1488—1495.

H. G. 1087 *(1578)* THE VIRGIN AS THE PROTECTRESS OF MANKIND.

Pine wood. h. 1.17 m, br. 0.94 m. * Boisserée Collection. Bought in Bamberg in 1816. 1911 from the Gallery at Schleissheim Nr. 82. ♣ Definition by Chr. Rauch, Die Trauts, Strassburg 1907, page 25. See E. Abraham, Die Nürnberger Malerei page 206 and Weinberger, Nürnberger Malerei page 80 ff. and 84.

TUSCAN SCHOOL FROM 1458.

H. G. 1086 *(1003)* THE VIRGIN ENTHRONED WITH SIX SAINTS. On the lowest marble step the date: A. D. MCCCCLVIII.

Poplar wood. h. 1.67 m, br. 1.67 m. * Bought in Florence before 1818 for crown prince Ludwig. ♣ According to Sirén (orally) by Giusto d'Andrea. Perhaps painted by Giusto in Neri di Bicci's studio, where he was a pupil in 1458. See the picture in S. Domenico in S. Miniato al Tedesco. Zeitschrift f. b. K. N. F. XIV, page 217. Attributed to Domenico di Michelino by A. M. Ciaranfi, Dedalo VI (1926) page 526 ff.

TURCHI

ALESSANDRO TURCHI, called L'ORBETTO, also called Alessandro da Verona, born at Verona 1582, died in Rome 1648. Pupil of F. Brusasorci and Felice Ricci, followed the tendency of the Carracci. Worked in Verona and Rome.

469 *(1197)* HERCULES AND OMPHALE.

Canvas. h. 1.67 m, br. 2.37 m. * Elector's Gallery in Munich. ♣ Companion piece to the furious Hercules in the Gallery at Schleissheim Nr. 1198. A picture by Turchi which treats this subject was, according to Dal Pozzo, in the Casa Turco in Verona.

TYROLESE SCHOOL ABOUT 1470.

2607 *(1576)* ARCHDUKE SIGISMUND the Rich, Count of Tyrol (1424—1496).

Cembra wood. h. 0.52 m, br. 0.36 m. * From Ambras. 1911 from the Filial Gallery at Augsburg Nr. 153. ♣ According to Frimmel (Kl. Gallerie-Studien, 3. Folge I. 284; see Wiener Jahrbuch II. page IV) copy after the picture in the Art Museum at Vienna, that he attributes to one of the Court Painters Ludwig Kuenzreiter or Martin Entzelsberger. See also Frimmel, Studien und Skizzen, I. 34.

TYROLESE SCHOOL ABOUT 1490.

657 *(996)* PORTRAIT OF A MAN (halflength) (of a Fortebraccio?). Above the (later) inscription: Braccius; below, a coat-of-arms: a pair of even-balanced scales, on the bowls a snake (Wisdom), a lion (Courage); with the motto: sic debet esse.

Cembra wood. h. 0.53 m, br. 0.90 m. * Bought by King Max I. from Count Lucchesi in 1813. ♣ Attribution uncertain. Painted perhaps in Trient, or in the Carnia. Formerly considered to be by a florentine painter, about 1440. (Cr. u. Cav. II. 12.)

UDEN

LUCAS VAN UDEN, born at Antwerp 18. October 1595, died there 4. November 1672. Pupil of his father Artus van Uden, entered the Lucas Guild, as master in 1626/27, assistant and imitator of Rubens.

H. G. 1092 *(973)* OPEN LANDSCAPE at sunset. Signed (left) below in the corner: Lucas van Uden inventoer f.

Oak. h. 0.52 m, br. 0.79 m. * From Nymphenburg.

2072 *(938)* LANDSCAPE WITH EXTENSIVE VIEW. Signed (right) below: Lucas van Uden.

Oak. h. 0.72 m, br. 1.16 m. * Elector's Gallery in Munich.

4981 MOUNTAINOUS SHORE LANDSCAPE. With coming thunderstorm. Signed below (in the middle): Lucas van Uden 1635.

Oak. h. 0.40 m, br. 0.58 m. * Mannheim Gallery. 1922 from the Gallery at Augsburg Nr. 2532.

ULM MASTER FROM 1457. Worked for Hans Multscher's studio, for which he painted the wings of the Sterzing Altar.

1362 *(1516)* CHRIST, AS THE MAN OF SORROWS, between the Virgin and St. John the Evangelist. In the bottom corners kneel the donor and his wife. On the stone parapet (left) the housesign of the donor, in the middle the inscription: A (NNNO) 1457.

Pine wood. h. 1.33 m, br. 0.98 m. * From the Weugen Cloister at Ulm 1803. 1909 from the Gallery at Schleissheim Nr. 76. ♣ The assertion, till now, that Hans Multscher has painted this picture, is not justified, as M. to all appearances did not paint and is only mentioned, by document, as a sculptor. Attribution to M. by W. Schmidt, Kunsthist. Ges. f. phot. Publ. IV. 1898. See further: Reber, H. Multscher von Ulm. (Sitzungsbericht der Münchn. Akad. d. W. 1898, Bd. III, Heft I); Stadler, H. M. Strassb. 1907 page 162. A plakette was made (still in the 15th century) after our picture.

UPPER BAVARIAN MASTER FROM 1444. Worked about 1430—50, probably in Munich.

FOUR SCENES FROM THE LIFE OF THE VIRGIN.

Pine wood. h. 1.29 m, br. 0.87 m. * 1803 from the monastery at Polling. ♣ The outer sides of the wings of an altar, the middlepiece and the wings inner sides of which showed carving. Four scenes from the life of the Virgin, earlier painted by the same master, in the collection of the Kremsmünster Convent. The master, who worked for Polling and Freising, was identified by E. Buchner, by way of trial, with the Munich painter Gabriel Angler. See K. Freund, Wand- und Tafelmalerei der Münchner Kunstzone im Augsburg des Mittelalters. 1906, page 23 and 55. R. Hoffmann, Die Kunstaltertümer im erzbischöflichen Klerikalseminar zu Freising, 1907, page 64 ff. Fr. Winkler, Jahrbuch der preussischen Kunstsammlungen XL, III 1922, page 163 ff. E. Buchner, Münchner Jahrbuch XIII (1923), page 170.

6247 THE ANNUNCIATION. On the arch the date 1444 and two coat-of-arms, among them that of Bavaria.

1909 out of the Filial Gallery at Aschaffenburg Nr. 1. 1909—20 in the Gallery at Schleissheim Nr. 4501. ♣ Bassermann-Jordan I. Pl. 1.

4565 BIRTH OF CHRIST.

1910 out of the Filial Gallery at Augsburg Nr. 128. 1910—1920 in the Gallery at Schleissheim Nr. 2158.

1360 ADORATION OF THE MAGI.

Till 1920 in the Gallery at Schleissheim Nr. 3049. The picture is, since 1920, as a temporary loan in the German. Museum at Nuremberg. ♣ Bassermann-Jordan III, Pl. 8.

6248 PRESENTATION OF CHRIST IN THE TEMPLE.

Till 1909 in the Filial Gallery at Aschaffenburg Nr. 2. 1910—20 in the Gallery at Schleissheim Nr. 4502. The picture is, since 1920 as a temporary loan in the German. Museum at Nuremberg. ♣ Bassermann-Jordan I, illustr. page 5.

UPPER RHINE SCHOOL ABOUT 1460—70.

H. G. 729 *(1519)* ST. GEORGE AND THE DRAGON.

Lime-wood. h. 0.47 m, br. 0.39 m. * Purchased in Nuremberg 1816, for the Wallerstein-Collection. 1911 from the German. Museum at Nuremberg Nr. 108. ♣ A panel, similar in style (Holy Family) in the Art museum at Vienna Nr. 1478. See Weinberger, Münchner Jahrbuch N. F. I. (1925), page 75 ff.

UTRECHT ADRIAEN VAN UTRECHT, born at Antwerp 12. Feb. 1599, died there 5. October 1652. Pupil of Herm. de Neyt, since 1625 master, then often away on journeys, and worked for Emperor Ferdinand II. and Philipp IV. of Spain, domiciled in Antwerp since 1625.

1252 *(971)* STILL-LIFE. Dead Hares and Birds under Fruit and Vegetables. Signed (right) below: Adriaen van utrecht fc. 1648.

Canvas. h. 0.99 m, br. 1.42 m. * Mannheim Gallery.

VADDER LODEWYCK DE VADDER, christened in Brussels 8. April 1605, buried there 10. August 1655. Master in Brussels since 1628.

1051 *(963)* LANDSCAPE WITH A RAVINE.

Oak. h. 0.32 m, br. 0.51 m. * From the Gallery at Aschaffenburg in 1836.

VASARI GIORGIO VASARI, born at Arezzo 30. July 1511, died at Florence 27. June 1574. Pupil of the glasspainter Guglielmo da Marcilla in Arezzo, imitator of Michel Angelo, worked chiefly in Arezzo, Rome and Florence.

H. G. 1150 *(1071)* THE HOLY FAMILIY with little St. John.

Poplar wood. h. 0.96 m, br. 0.73 m. * Bought by crown prince Ludwig before 1810. ♣ See H. Voss, die Malerei der Spätrenaissance in Rom und Florenz, Berlin 1920, I. 274.

VELAZQUEZ DIEGO RODRIGUEZ DE SILVA Y VELAZQUEZ, christened at Sevilla 6. June 1599, died at Madrid 6. August 1660; pupil of the elder Franc. de Herrera, then of Franc. Pacheco in Sevilla, also influenced later by Titian and Tintoretto. Court Painter since 1623 to Philipp IV. of Spain in Madrid. Worked in Sevilla, Madrid and (1629—31, 49—51) in Italy..

518 *(1293)* YOUNG SPANIARD in a black costume.

Canvas. h. 0.89 m, br. 0.69 m. * Düsseldorf Gallery, bought in Madrid, by Wiser for Johann Wilhelm. (Levin II. 233, 234). ♣ Not quite fini-

shed. Painted just before the first italian journey. See also Justi, Velazquez. 2. Aufl. II, 168. Beruete, Velasquez 1898, page 38: about 1625—27.

920 *(1292)* SELFPORTRAIT.

Canvas. h. 0.61 m, br. 0.52 m. * Mannheim Gallery. ♣ The greatly deteriorated state of the picture does not permit of its genuineness being proved. One can read at the back, in the writing of the 18th century: Velasquetz ynv. The Santiago Cross was painted perhaps later.

VELDE ADRIAEN VAN DE VELDE, christened at Amsterdam 30. November 1636, died there 21. January 1672. Pupil of his father Willem the Elder; of Jan Wijnants and of Phil. Wouwerman in Haarlem; in Italy in 1653. Worked in Amsterdam and Delft.

569 *(487)* HERDSMAN with a drove of castle. Signed (left): A. v. Velde f. 1660.

Canvas. h. 1.02 m, br. 1.27 m. * Zweibrücken Gallery. ♣ Smith Catalogue. Rais Nr. 118. De Groot Nr. 54.

1853 *(488)* ITALIAN LANDSCAPE. Signed (on the boat): A. v. Velde f. 1667.

Canvas. h. 0.63 m, br. 0.76 m. * Mannheim Gallery. ♣ Smith, Catalogue Rais. Nr. 155. De Groot Nr. 344.

VELDE ADRIAEN, see also WIJNANTS Nr. 138 and HEIJDEN Nr. 142.

VELDE ESAIAS VAN DE VELDE, born in Amsterdam about 1590, buried at the Hague 18. November 1630. Probably a pupil of Gillis van Coninxloo. Entered the Guild of Haarlem in 1612, since 1618 at the Hague.

2889 *(530)* AMUSEMENT ON THE ICE, on the town-moat. Signed below (on a plank): E. V. Velde. 1618.

Oak. h. 0.29 m, br. 0.50 m. * Zweibrücken Gallery.

VELDE WILLEM VAN DE VELDE THE YOUNGER, christened at Leyden 18. December 1633, died at Greenwich 6. April 1707; pupil of his father Willem, then of Simon de Vlieger; worked in Amsterdam and Greenwich (1673 temporarily, since 1675 permanently). Court Painter to the King of England in 1677.

1061 *(612)* SEAPIECE; after a thunderstrom. Signed below (right): W. v. Velde fecit.

Canvas. h. 0.63 m, br. 0.90 m. * Came into possession of the state from the collection Ludwig I. in 1835. ♣ Probably painted in the seventies, or eighties of the 17th century.

1032 *(613)* CALM SEA.

Canvas. h. 0.52 m, br. 0.59 m. * Bought from the private collection of King Max I. ♣ Brought into connection (incorrectly) with Dubbels by Wurzbach (Lex). According to Willis, Niederländische Marinemalerei page 87: painted about 1665. De Groot Nr. 214.

VENETIAN SCHOOL ABOUT 1500.

H. G. 1151 *(1030)* PORTRAIT OF A YOUNG MAN. Halflength.

Poplar wood. h. 0.39 m, br. 0.31 m. * Bought in 1842 from Artaria. ♣ Cr. u. Cav. V. 133. Lermolieff page 17. Probably from the School of Gentile Bellini.

VENETIAN SCHOOL ABOUT 1520—25.

473 *(1086)* THE HOLY KINDRED.

Ceder wood. h. 0.70 m, br. 1.05 m. * Bought by crown prince Ludwig in 1815 from Malmaison. ♣ From the school circle of Giovanni Bellini. Cr. u. Cav. VI. 555. Lermolieff, 1. Aufl. page 28; 2. Aufl. page 56. Kronig, Z. f. b. K. N. F. XX. 165.

1136a THE SAVIOUR. Halflength.

Poplar wood. h. 0.46 m, br. 0.37 m. From Ambras Castle in Tyrol. 1917 from the Gallery in Schleissheim (Nr. 3567). ♣ Formerly catalogued as lombardic school about 1510.

VENETIAN SCHOOL ABOUT 1650—60.

H. G. 1026 *(1132)* LAZARO MOCENIGO, venetian Admiral (died 1657).

Canvas. h. 2.34 m, br. 1.38 m. * Bought, as Tintoretto, by King Ludwig I. in 1835. ♣ Quoted as a work of Niccolò Renieri (Régnier), by Wickhoff. Gaz. des Beaux-arts 1913, IV. 143. Smaller replicas (in halflength) in the Doge Palace and in the Mocenigo Palace in Venice. Mentioned in the older catalogues as Renieri.

VERELST SIMON PIETERSZ. VERELST, born at the Hague in September 1664, died in London 1721 (?). He was chiefly a flower painter, and mostly worked in London.

2023 *(650)* STILL-LIFE WITH FRUIT AND BIRDS.

Canvas. h. 0.72 m, br. 0.59 m. * Mannheim Gallery.

VERNET CLAUDE JOSEPH VERNET, born at Avignon 14. August 1714, died in Paris 23. December 1789; pupil of his father Antoine Vernet, of the marine painter Bernardino Fergione at Rome since 1732, returned back to Paris in 1753, where he became a member,

and in 1766 councillor of the Academy. Worked alternately in Paris and South of France.

180 *(1369)* EVENING LANDSCAPE, with the ruins of the Emperors palaces at Rome. Signed (left): Joseph Vernet 1748.

Canvas. h. 0.74 m, br. 0.97 m. * Zweibrücken Gallery.

601 *(1370)* SEAPORT at sunrise. Signed (left): Joseph Vernet. f. Roma 1748.

Canvas. h. 0.57 m, br. 1.36 m. * Zweibrücken Gallery.

VERONESE

PAOLO CALIARI, called VERONESE, born at Verona 1528, died in Venice 19. April 1588. Pupil of Antonio Badile at Verona. Further educated under the influence of Domenico Riccio (Brusasorzi), Titian and Tintoretto. Worked at Verona, Venice (since 1553) and in the district of Venice.

29 *(1134)* CUPID WITH TWO DOGS.

Canvas. h. 1.06 m, br. 1.35 m. * Elector's Gallery in Munich. ♣ Lermolieff page 95. According to Hadeln: a late work.

594 *(1135)* PORTRAIT OF A VENETIAN LADY.

Canvas. h. 1.17 m, br. 1.01 m. * Elector's Gallery in Munich. ♣ Lermolieff page 94. Berenson and Jacobsen, Rep. XX. 441: Zelotti.

127 *(1137)* VIRGIN AND CHILD, and a donor.

Canvas. h. 1.03 m, br. 0.82 m. * Elector's Gallery in Munich. ♣ Lermolieff page 94 and Jacobsen, Rep. XX. 441: Old copy.

906 *(1139)* THE CAPTAIN OF CAPERNAUM.

Canvas (piece added to top). h. 1.31 m, br. 1.81 m. * Düsseldorf Gallery. ♣ A smaller repetition in the South Kensington Museum in London.

918 *(1145)* THE ADORATION OF THE KINGS.

Canvas. h. 0.92 m, br. 0.67 m. ♣ Düsseldorf Gallery. ♣ School picture.

9330 VENEZIA.

Canvas. h. 0.58 m, br. 0.48 m. * A gift from Mr. M. von Nemes 1925. ♣ Evidently a fragment of a larger picture. Formerly in the Kilenyi Collection in Budapest. Sold by auction in 1918.

475 *(1133)* JUPITER AND ANTIOPE.

Canvas on wood. h. 0.61 m, br. 0.51 m. Oval cut of a larger picture. * Elector's Gallery in Munich. ♣ Attributed to Titian in the older inventories; for example Schleissheim 1750, Nr. 253. Crowe and Cavalcaselle: Giovanni Contarini. Voll, Führer page 230: Titian, likewise A. Venturi. L'arte XXX (1926), 201; Lermolieff page 82, 94—95: by an imitator of Titian. — The head of Antiope is, without doubt, in character with the Danae of Titian (compare the pictures in Madrid and Vienna).

FOUR ALLEGORICAL REPRESENTATIONS.

Canvas. Each h. 2.07 m, br. 1.33 m. * Elector's Gallery in Munich. ♣ Studioworks. According to Hadeln: by Montemezzano (?). There is an old copy of Nr. 445, with slight variations, in Dortmund, Cremer Collection; Illustration in Catalogue Nr. 67.

445 *(1143)* LOVE.

447 *(1141)* JUSTICE AND WISDOM.

455 *(1142)* BELIEF AND PIETY.

427 *(1144)* STRENGTH AND MODERATION.

VERONESE SCHOOL ABOUT 1380.

FOUR REPRESENTATIONS FROM THE LIFE OF ST. AUGUSTIN. (Predella pictures.)

Chestnut wood; each h. 0.26 m, br. 0.36 m. * Bought about 1808/09.

640 *(1520)* THE CONVERSION.

639 *(1521)* THE ORDINATION.

642 *(1522)* ST. AUGUSTINE AS TEACHER.

641 *(1523)* ST. AUGUSTINE COMBATS HERESY.

VERONESE SCHOOL ABOUT 1500.

1355 *(1020)* THE JUDGEMENT OF SALOMON.

Canvas. h. 1.24 m, br. 1.14 m. * 1808 bought in Rome. 1906—1911 in the Filial Gallery at Erlangen Nr. 115. ♣ Formerly incorrectly signed: Jacopo Bellini. On the steps of the throne, the coat-of-arms of the Padua Family Detio. Said to be painted by Girolamo del Santo from Padua, to whose frescoes, in the Scuola del Santo, it suits but little. According to Cr. und Cav. V. 114, in the style of the later works of Cariani, or of Torbido. Lermolieff, page 97, maintains, that it is by an imitator of Cima. G. Bernardini, Rassegna d'arte XI, 1911, page 38, likewise A. Venturi declare the picture to be a work of Caroto, to whom it, in fact, seems nearest to agree.

VERSCHUIER LIEVE VERSCHUIER, born at Rotterdam (?) about 1630, buried there 17. December 1686. Probably pupil of Simon de Vlieger. Worked in Italy, Amsterdam and Rotterdam.

1607 *(611)* VIEW OF A DUTCH CANAL. Signed (false) on the ship (right): J. v. Cappell.

Canvas. h. 1.02 m, br. 1.45 m. * Mannheim Gallery. ♣ Bredius (Oud Holland X. 134) considers the picture to be an early work of A. v. Everdingen. Attribution by Willis, Die niederländische Marinemalerei, Leipzig 1911, page 106.

VERSPRONCK JAN CORNELISZ. VERSPRONCK, born at Haarlem 1597, buried there 30. June 1662. Pupil of Frans Hals, in the Haarlem Guild since 1632.

1326 *(360)* FEMALE PORTRAIT.

Canvas. h. 0.79 m, br. 0.51 m. * Mannheim Gallery. ♣ Bode, Studien, page 107: closely related to the portrait in the Kaiser Friedrich-Museum in Berlin (Nr. 877 A) from 1653.

VICTOR

JACOMO VICTOR, worked in Venice about 1663. About 1670 in Amsterdam, where he died in 1705.

1226 *(649)* POULTRY YARD.

Canvas. h. 1.07 m, br. 0.96 m. * Mannheim Gallery.

VINCI

see LEONARDO.

VIVIEN

JOSEPH VIVIEN, born at Lyon 1657, died at Bonn, pupil of Charles Le Brun. Admitted into the Paris Academy in 1701. Court Painter to the Elector Max Emanuel of Bavaria, and Joseph Clemens of Cologne.

972 *(1356)* ARCHBISHOP FÉNÉLON OF CAMBRAY (1651—1715). Archbishop since 1695).

Canvas. h. 0.81 m, br. 0.64 m. * Schleissheim Gallery. ♣ A replica in the Gallery at Versailles (Nr. 3658) (engraved by Benoit Audran).

53 *(1357)* SELF-PORTRAIT IN FRONT OF THE EASEL.

Canvas. h. 1.18 m, br. 0.94 m. * Elector's Gallery in Munich. ♣ A pastel portrait of the Elector Max Emanuel on the easel.

54 *(1358)* ELECTOR MAX EMANUEL of Bavaria.

Canvas. h. 2.36 m, br. 1.76 m. * Elector's Gallery in Munich.

9058 *(1580)* SELF-PORTRAIT. Signed on the paper, in the artist's left hand: J. Vivien-peint parlui mesme-a soicent et treise an 1730.

Pastel. h. 0.77 m, br. 0.62 m. * Mannheim Gallery. 1909 from the Bavarian National Museum (Nr. 520).

9059 *(1581)* DUKE LOUIS HECTOR OF VILLARS (?) (1653—1734).

Pastel. h. 0.68 m, br. 0.62 m. * 1909 from the Bavarian National Museum Nr. 522. ♣ Definition of the represented, on grounds of the relations of the marshal to Elector Max Emanuel.

VLEUGHELS

NICOLAS VLEUGHELS, born at Paris 11. December 1668, died in Rome 10. December 1737, pupil of his father Philipp Vleughels, and of Pierre Mignard. Lived 12 years in Rome, as a french pensioner, then in Paris, where he lived a long time with his friend A. Watteau, and became a member of the Academy in 1716. Since 1724 director of the French Academy in Rome.

2330 CHRIST AT THE HOUSE OF SIMON. Signed (left) below: N. V. F. R. 1727.

Copper. h. 0.37 m, br. 0.51 m. * Zweibrücken Gallery. Companion piece to Nr. 4054. ♣ 1926 with Nr. 2329 from Schleissheim.

2329 THE MARRIAGE AT CANA. Signed on the table cloth 1728, on the balustrade: N. V. F. R.

Companion picture to Nr. 4053, same size and origin.

VLIEGER

SIMON DE VLIEGER, born at Rotterdam 1601, died in Weesp near Amsterdam in the beginning of 1653. Member of the Lucas Guild in Delft in 1634. Since 1638 worked in Amsterdam.

2816 *(608)* CALM SEA WITH FISHERMEN.

Oak. h. 0.57 m, br. 0.96. * Elector's Gallery in Munich. ♣ It is not sure, whether the picture is by Vlieger.

VOS

CORNELIS DE VOS, born at Hulst in the summer of 1585, died in Antwerp 9. May 1651, pupil of David Remeeus, master since 1608 in Antwerp.

383 *(812)* THE HUTTEN FAMILY.

Oak. h. 1.40 m, br. 1.96 m. * From the prince bishop's castle at Würzburg.

VRIES

ABRAHAM DE VRIES, born probably at Rotterdam, about 1590, died at the Hague about 1650. 1628 alledged to have been in Antwerp, 1630—1640 in Amsterdam (1635 in Paris). Developed under the influence of Rembrandt and de Keyser, entered the Guild at the Hague in 1629.

125 *(322)* LADY WITH FAIR CURLS in mourning. Half-length. Signed with the monogram and: anno 1629 A. de Vries 1629.

Canvas. h. 0.65 m, br. 0.53 m. * Elector's Gallery in Munich. ♣ The authenticity of the lower half of the inscription is doubtful.

WEENIX

JAN WEENIX THE YOUNGER, born at Amsterdam 1640, died there 20. September 1719, pupil of his father Jan Baptista, since 1664 member of the Guild in Utrecht. Worked in Utrecht (1664—68), Bensberg (1702—12) for Elector Johann Wilhelm of the Palatinate, but chiefly in Amsterdam.

248 *(635)* HUNTSMAN'S BOY WITH DEAD GAME. Signed: J. Weenix f. 1665.

Wood. h. 0.45 m, br. 0.35 m. * Mannheim Gallery.

778 *(637)* ANIMALS, HUNTING EQUIPMENT AND HUNTSMAN. Signed (left) below in the corner: J. Weenix f. 1702.

Canvas. h. 1.80 m, br. 2.51 m. * Belonging, with the following numbers, to the series of hunting and animal pieces, which Weenix painted between 1702 and 1712 for the Elector Johann Wilhelm of the Palatinate, for his castle Bensberg near Düsseldorf. Eight further pictures are in the Gallery at Schleissheim Nr. 3911—3918.

779 *(638)* HUNTSMAN WITH DOGS AND DEAD ANIMALS. Signed and dated (right), under the relief, as the previous picture, the companion piece of which it forms.

Canvas. h. 1.82 m, br. 2.50 m. * From Bensberg Castle.

560 *(639)* DEAD GAME, COVERED WITH FLOWERS. Signed (left) on the step: J. Weenix f. 1703.

Canvas. h. 1.06 m, br. 0.95 m. * From Bensberg Castle.

796 *(640)* ANIMALS AND FRUITS. Signed below (left): J. Weenix f. 1706.

Canvas. h. 1.21 m, br. 0.98 m. * From Bensberg Castle.

593 *(641)* DEAD BIRDS. Companion piece to previous picture.

Canvas. h. 1.20 m, br. 0.97 m. * From Bensberg Castle.

776 *(644)* STILL-LIFE; objects of the chase. Bensberg Castle in the background.

Canvas. h. 3.42 m, br. 5.61 m. * From Bensberg Castle.

775 *(645)* STILL-LIFE, dead game, on a castle terrace.

Canvas. h. 3.43 m, br. 4.57 m. * From Bensberg Castle.

WEENIX

JAN BAPTISTA WEENIX THE ELDER, born at Amsterdam 1621, died in Huys Ter Mey near Utrecht 1660, pupil of Jan Micker, Nic. Moeijaert in Amsterdam, and Abr. Bloemaert in Utrecht. After a long stay in Italy (1642—1646) worked in Amsterdam (1647—1649) and Utrecht.

869 *(634)* SLEEPING GIRL. Signed (left) below on a marble block: Gio. Battâ . Weenix.

Canvas. h. 0.66 m, br. 0.54 m. * Düsseldorf Gallery. Gool II. 534.

WERFF

ADRIAEN VAN DER WERFF, born at Kralinger-Ambach near Rotterdam 21. January 1659, died in Rotterdam 12. November 1722. Pupil of Cornelis Picolett, and Eglon v. d. Neer; painted since 1694 for the Elector Johann Wilhelm von der Pfalz, who appointed him Court Painter in 1696, and knighted him in 1703. Worked in Rotterdam.

210 *(441)* JOHANN WILHELM, Elector of the Palatinate (born 1658, reigned 1690—1716). Signed (left) below: Adrn vr werff fec an o 1700.

Canvas. h. 0.76 m, br. 0.54 m. * Düsseldorf Gallery. Gool II. 548. ♣ Copy by J. F. van Douven in the Uffizi Gallery at Florence (Nr. 1580).

209 *(442)* MARIA ANNA LOISIA DE' MEDICI. Wife of the Elector Johann Wilhelm (married 1691). Signed (right) below, as the companion piece Nr. 210.

Canvas. h. 0.77 m, br. 0.53 m. * Düsseldorf Gallery. Gool II. 551. ♣ Copy by J. F. van Douven in the Uffizi Gallery at Florence (Nr. 5181).

260 *(465)* ALLEGORICAL REPRESENTATION. Glorification of the Elector Johann Wilhelm and his wife Maria Anna Loisia De' Medici.

Oak. h. 0.81 m, br. 0.58 m. * Düsseldorf Gallery. ♣ According to the inscription completed in 1716, with the series of 16 representations of the Life of Christ, and the Virgin (now in various Filial Galleries) and ordered by the Elector. A study for it is the small double portrait in the Düsseldorf Academy. See Levin III. 3 ff.

WERNER

JOSEPH WERNER THE YOUNGER, born at Bern 22. July 1637, died 1710, as son of the painter with the same name. Pupil of M. Merian in Frankfort, then of Sacchi and Maratta in Rome. Worked in Rome, Paris, Augsburg, Innsbruck, Bern and Berlin.

162 *(1420)* ALLEGORY UPON COVETOUSNESS.

Canvas. h. 0.73 m, br. 1.03 m. * Elector's Gallery in Munich. ♣ See Türler, Schweiz. Künstler Lexicon III. 486.

WERTINGER

HANS WERTINGER, called SCHWABMALER, 1491 citizen in Landshut. Worked there at the court of George the Rich and Ludwig X. Died at Landshut 17. November 1533.

17 *(223)* DUKE WILHELM IV. OF BAVARIA (1493—1550). Back: The Duke's and Duchess's coat-of-arms with the band inscription: Ich habs im Hercz W. H. I. Bairn-Iacoba H. I. Bairn ist gancz dein Eigen. The letter J can be read, under the date 1526, on the shirt front, the monogram with crossbars.

Lime-wood, rounded top. h. 0.68 m, br. 0.45 m. * Elector's Gallery in Munich. ♣ A replica of the picture in the Hermannstadt Gallery (Nr. 1095). See Buchheit, Landshuter Tafelgemälde des 15. Jahrh. page 72.

18 *(224)* DUCHESS MARIA JACOBA OF BAVARIA, wife of Duke Wilhelm IV. (born 1507, daughter of the Markgrave Philipp of Baden, died 1580). On the breast of the costume, embroidered in pearls: ABON-FINE.

Lime-wood. h. 0.68 m, br. 0.45 m. * Elector's Gallery in Munich. ♣ Formed, with the previous picture, a diptych. Repetitions in the Hermannstadt Gallery (Nr. 1096), and in the Ferdinandeum at Innsbruck (Nr. 112); the latter transformed into a picture of Judith.

WESTPHALIAN SCHOOL ABOUT 1410.

9188 ST. GEREON (?), ANTHONY, JACOB THE ELDER, PATROKLUS, LAURENCE. A cutting from a larger picture.

Oak. h. 0.37 m, br. 0.27 m. * Bought in 1922 in the Munich art trade. ♣ A panel, similar in style, in the Kaiser-Friedrich-Museum at Berlin (Nr. 1247 A).

WESTPHALIAN SCHOOL ABOUT 1410—15.

H. G. 451 *(1603)* THE ANNUNCIATION. Back of Picture: Adoration of the Kings.

Oak. h. 0.33 m, br. 0.20 m. * Boisserée-Collection. 1911 from the Filial Gallery at Augsburg Nr. 1. A panel belonging to it, representing two holy kings of the Adoration, in the Wallraf-Richartz-Museum, Cologne, Kat. Nr. 347.

WESTPHALIAN SCHOOL ABOUT 1460—70.

H. G. 1184 *(5111)* THE NATIVITY.

Oak. h. 1.02 m, br. 0.95 m. * Clementine Collection. From Lustheim in 1911. ♣ Belonging with the following picture, to an altar work. A Death of the Virgin, by the same master, in the Museum at Münster (Nr. 103), a Death of St. Nicholas in the same Museum (Nr. 383), and a Death of the Virgin in the parish church at Kalkar. The painter is, according to F. Koch (Thieme-Becker K. L.) either one of the Dünwegge Brothers, in his early period (?), or a near predecessor of the Dünwegges.

H. G. 1185 *(5112)* THE ADORATION OF THE KINGS.

Oak. h. 1.02 m, br. 0.95 m. * Same origin as the previous Nr.

WEYDEN ROGIER VAN DER WEYDEN, born at Tournai 1399, or 1400, died in Brussels 16. June 1464. Since 5. March 1427 pupil of Robert Campin in Tournai, accepted into the Guild at Tournai, as master, in 1432, appointed 1436 City Painter in Brussels, 1450 in Italy, chiefly at the court of Lionello d'Este in Ferrara. Worked in Brussels, temporarily in Louvain.

H. G. 1188 *(100)* ST. LUCAS, DRAWING THE MADONNA.

Oak. h. 1.38 m, br. 1.11 m. * Boisserée Collection. Bought 1814 in Brussels from the dealer Thys. Firmenich-Richartz, Die Brüder Boisserée I. 456. According to an addition in the old Boisserée inventory, formerly the altar work in one of the Chapels, belonging to the Painter's Guild in Brussels. The picture was, as stated in a letter of Boisserée, (Leben und Briefe I, 229), discovered at an old titled lady, and bought for Melchior B. ♣ It is difficult to prove the

authenticity of this work, which, like the other replicas, goes back to a lost work of the master, probably to an early work about 1435 to 1440. Replicas in the Hermitage at Petersburg (Nr. 445), in possession of Count Wilczek at Kreuzenstein Castle, in the Convento de las Descalzas Reales in Madrid, and in the Mueum at Boston. Voll, Altniederl. Malerei page 77, 290. Winkler, Der Meister von Flémalle, page 60 ff., 110 ff. Altniederl. Malerei page 75. M. J. Friedländer, Von Eyck bis Brueghel, page 175; the same, Altniederl. Malerei II, page 31 and 126 ff.: "The Panel in Munich is, if not the original, a very accurate studio replica."

THE THREE KINGS ALTAR.

Came into the Boisserée Collection from the Chapel, presented by Goddert von den Wasservass, in St. Columba at Cologne. ♣ In the background the town of Middelburg (?). The back of the altar still shows the original marble imitation. Late work of the master. Aldenhoven page 408. Winkler op. cit. page 172. Friedländer, Altniederl. Malerei II, page 107. Firmenich-Richartz, Die Brüder Boisserée I. 456.

H. G. 1189 *(101)* THE ADORATION OF THE KINGS. Middle picture.

Oak. h. 1.38 m, br. 1.53 m.

H. G. 1190 *(102)* THE ANNUNCIATION. Left wing.

Oak. h. 1.38 m, br. 0.70 m. * Slightly altered replica in the Museum at Antwerp (Nr. 326).

H. G. 1191 *(103)* PRESENTATION OF CHRIST IN THE TEMPLE. Over the Infant Christ: nunc dimittis servum tuum domine secundum verbum tuum in pace. Right wing.

Oak. h. 1.38 m, br. 0.70 m.

WIJNANTS

JAN WIJNANTS, born at Haarlem about 1625, died probably in Amsterdam after the 18th August 1682. Worked at Haarlem and Amsterdam.

2074 *(576)* LANDSCAPE WITH HARE HUNTING. Signed (right) below: Iwynants ano 1666.

Canvas. h. 0.85 m, br. 1.03 m. * Mannheim Gallery. ♣ Figures and animals by Lingelbach.

138 *(579)* MORNING LANDSCAPE. Signed (right) below: J. W.

Canvas. h. 1.56 m, br. 1.98 m. * Zweibrücken Gallery. Bought through Pigage. ♣ Figures by Adr. van de Velde.

135 *(580)* EVENING LANDSCAPE. Signed, as the companion piece Nr. 138.

Canvas. h. 1.56 m, br. 1.99 m. * Zweibrücken Gallery.

WILLAERTS

ABRAHAM WILLAERTS, born at Utrecht about 1603, died there about 1669, pupil of his father Adam Willaerts, and of Jan Bijlert, later of Simon Vouet in Paris. Worked since 1624 in Utrecht and Paris; 1637 in Brazil. After his return (1644) some time in the country near Amersfoort, 1659 in Rome.

1097 *(323)* FAMILY PICTURE. Signed (on the globe): A. B. Willaert fecit anno 1639.

Canvas. h. 1.52 m, br. 2.37 m. * Mannheim Gallery.

WINCK

THOMAS CHRISTIAN WINCK. born at Eichstätt 1738, died in Munich 1797.

8952 TRANSFIGURATION OF CHRIST. Signed (right) below: C. W.

Canvas. h. 0.38 m, br. 0.30 m. * Bought from the Munich art trade in 1918.

WOENSAM

ANTON FROM WORMS, worked in Cologne 1518—1553, died there 1561. Probably a pupil of his father Kaspar Woensam, who settled in Cologne, before 1510 and died there between 1546 and 1550.

TWO ALTARPANELS.

Oak. Each h. 1.36 m, br. 1.04 m. * 1802 from Freising. ♣ The centre piece belonging to them: Salvator Mundi, Virgin and Child, Constantine and Helena to both sides of an Altar in the archbishop's Museum at Freising. See R. Hoffmann, Catalogue of the Clerical Museum page 92 ff. ♣ The altar work probably originates from St. Gereon in Cologne. On the outer sides of the wings, on five places in the horse-furniture the monogram. On the inner sides of the wings, and in the central picture the work of another hand seems possible, perhaps of the father, Kaspar Woensam. Eugen Abele, Ein Freisinger Altarwerk aus dem XVI. Jahrhundert (Ver. f. christl. Kunst in München IV. 1919 page 61) attributes the whole altar work to this master. Formerly considered temporarily as by Georg Leinberger.

1475 *(66)* ST. STEPHEN AND ST. MAURICE. Dated: 1520. Back: Execution of St. Maurice and the Thebaic Legion. Dated: 1520. Left wing.

1474 *(67)* ST. ANNO AND GREGORY THE MOOR. Back: Martyrdom of St. Victor. Dated: 1520. Right wing.

WOLGEMUT

MICHAEL WOLGEMUT, born at Nuremberg 1434, died there 30. November 1519. Till 1472 assistant; then business follower of his teacher H. Pleydenwurff in Nuremberg whose widow he married in 1473, influenced by the Dutch. Dürer's teacher.

THE HOF ALTAR.

The pictures belong to an altar from Trinity Church at Hof. They were presented to King Max I. by the town authorities in 1810, and were put up in Schleissheim in 1816. ♣ The works were probably ordered from Pleydenwurff, but taking into account the chief characteristics of the pictures, one can still maintain, that they are painted by Wolgemut. The original inner sides (backs of Nr. 670 and 664), of the inner wings are nearest to Pleydenwurff. See E. Abraham, Nürnberger Malerei d. 2. H. d. XV. Jrh. (Nuremberg Painting of the second half of the 15th century), Strassburg 1912, page 65 ff.

The altarwork (with double pair of wings) shows closed: (left) The Archangel Michael, (right) St. Bartholomew and St. Jacob; with opened outer and closed inner wings: (from left to right), Christ on the Mount of Olives, Crucifixion, Descent from the Cross, Resurrection of Christ; with opened inner wings: (left) The Annunciation of the Virgin, (right) The Nativity; in the centre piece originally carving.

663 *(230)* CHRIST ON THE MOUNT OF OLIVES. Back: The Archangel Michael. Left outer wing.

Pine wood. h. 1.77 m, br. 1.12 m.

670 *(231)* THE CRUCIFIXION. Back: The Annunciation. Left inner wing.

Pine wood. h. 1.78 m, br. 1.14 m.

664 *(232)* DESCENT FROM THE CROSS. Back: The Nativity. Right. Inner wing.

Pine wood. h. 1.78 m, br. 1.13 m.

666 *(229)* THE RESURRECTION. Back: St. Bartholomew and St. Jacob. Above the inscription: nach cristi geburt MCCCCLXV iar ist dis werk gesaczt worden. Right outer wing.

Pine wood. h. 1.77 m, br. 1.12 m.

WOUWERMAN

PHILIPS WOUWERMAN, christened at Haarlem 24. May 1619, died there 19. May 1668; pupil of his father Paulus Wouwerman and of Pieter Verbeecq. In Hamburg pupil of Evert Decker about 1638/39; afterwards probably in France and Italy. Worked in Haarlem.

1033 *(497)* CLOUDY DUNE LANDSCAPE. Signed with the monogram.

Oak. h. 0.25 m, br. 0.22 m. * From the legacy of King Max I. ♣ De Groot Nr. 1079.

880 *(503)* HORSES IN THE WATERING-POND. Signed (right) below, with the monogram.

Oak. h. 0.32 m, br. 0.37 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 85.

885 *(505)* WINTER LANDSCAPE WITH SKATING-GROUND. Signed (left) below with the monogram.

Oak. h. 0.47 m, br. 0.63 m. † Zweibrücken Gallery. ♣ De Groot Nr. 1134.

434 *(506)* A BATTLE. Signed (left) below with the monogram.

Canvas. h. 0.51 m, br. 0.79 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 755.

432 *(507)* SOLDIERS PLUNDER A VILLAGE. Signed (right) below, with the monogram.

Canvas. h. 0.50 m, br. 0.70 m. * Same origin as previous Nr. ♣ De Groot Nr. 800.

150 *(508)* HOLLOA! Signed (left) below with the monogram.

Oak. h. 0.47 m, br. 0.64 m. * Elector's Gallery in Munich. ♣ De Groot Nr. 664.

ZAMPIERI see DOMENICHINO.

ZEITBLOM BARTHOLOMÄUS ZEITBLOM, called HAUSNER, born probably at Nähermemmingen near Nördlingen after 1450, mentioned in Ulm from 1483 till 1520. Son-in-law of H. Schüchlin. Worked in Ulm.

H. G. 1204 *(175)* ST. MARGARET. Back: St. Afra. Left Altar wing.

Pine wood. h. 1.38 m, br. 0.44 m. * Given up by Count Rechberg to the Wallerstein Collection in 1816, 1882 from the Moritz Chapel at Nuremberg. ♣ Belonging, with H. G. 1205 to an altar.

H. G. 1205 *(176)* ST. URSULA. Right altar wing.

Pine wood. h. 1.39 m, br. 0.44 m. * Same origin as H. G. 1204. ♣ The sawn off back of the picture with St. Bridget, formerly in the Pinakothek Nr. 777, now in the Filial Gallery at Erlangen.

H. G. 1206 *(1583)* ST. ANNA, THE VIRGIN AND INFANT CHRIST WITH FOUR SAINTS (St. Margaret, Barbara, Dorothea and Magdalen.)

Pine wood. h. 0.37 m, br. 0.92 m. * Wallerstein-, formerly Rechberg Collection. 1911 from the Germanic Museum at Nuremberg Nr. 244. ♣ From the master's later period.

ZICK JANUARIUS ZICK, born 31. May 1732 at Munich, died 14. November 1797 at Ehrenbreitstein. Pupil of his father Johannes Zick, 1756—57 studies in Paris, 1758 in Rome with R. Mengs. Court Painter to the Trier electorate since 1760. Worked in Ehrenbreitstein, Coblenz, Mannheim, Trier, Würzburg and other cloisters and towns.

9218 QUARRELING PEASANTS. Signed (right) below on a leg of a chair: Ja. Zick inv. et pinx 1767.

Canvas. h. 0.48 m, br. 0.35 m. * Bought in 1924 in the Berlin Art trade.

ZUGNO FRANCESCO ZUGNO. Worked in Venice in the 18th century; dates of life unknown. Follower of Tiepolo.

2737 *(1272)* IPHIGENIA IS ESCORTED TO THE TEMPLE (?).

Canvas. h. 0.58 m, br. 0.45 m. * Zweibrücken Gallery. ♣ Quoted as a work by Domenico Tiepolo by Füssli. According to Molmenti, Tiepolo, Milan, page 267, work of a mediocre imitator. According to Sack, Tiepolo, page 191, Nr. 340 ff. and G. Fiocco (orally) by Francesco Zugno. Mentioned in older catalogues as Tiepolo's School.

2736 *(1273)* THE SACRIFICE OF IPHIGENIA (?).

Canvas. h. 0.58 m, br. 0.45 m. * Companion-picture to previous Nr., of the same origin.

ZURBARAN FRANCISCO DE ZURBARAN, christened at Fuente de Cantos in Estremadura 7. November 1598, died at Madrid 1664 (?). Pupil of Pedro Diaz de Villanueva in Sevilla. Worked in Sevilla, Jerez, Guadalupe and Madrid.

504 *(1294)* ST. FRANCIS OF ASSISI.

Canvas. h. 0.64 m, br. 0.53 m. * Mannheim Gallery. ♣ From the artist's late period. See H. Kehrer, F. de Zurbaran, page 120, 121.

INDEX OF MASTERS (CLASSIFIED ACCORDING TO SCHOOLS)

The numbers, printed in italics after the master's name, quote the number of works, at present in the gallery; the words, printed in italics, relate to works which are to be found in the catalogue.

GERMAN MASTERS.
I. 14.—16. Century.

I. LOWER GERMANY.

LOWER RHINE.

Cologne school, about 1410. — *1*
Master of St. Veronica (worked about 1400—10). — *1*
Lower Rhenish school, about 1430—40. — *1*
Stephan *Lochner* (died 1451). — *4*
Master of the Heisterbacher Altar (about 1425—50). — *13*
Master of the Life of the Virgin (2nd Half of 15. Century). — *11*
Master of the Holy Kinsfolk (worked about 1480—1510). — *4*
Master of S. Severin (worked about 1500—15). — *3*
Lower Rhenish school, about 1495. — *1*
Cologne school, about 1500. — *1*
Master of the Bartholomew Altar (about 1500). — *5*
Bartholomäus *Bruyn* (1493—1555). — *9*
Anton *Woensam* from Worms (worked 1518—53). — *2*

WESTPHALIA.

Westphalian school, about 1410. — *1*
Westphalian school (about 1410—15). — *1*
Master of Liesborn (2nd Half 15. Century). — *1*
Westphalian school (about 1460—70). — *2*
Viktor and Heinrich *Dünwegge* (about 1490—1525). — *1*

2. CENTRAL GERMANY.

MIDDLE RHINE.

Master of the „Hausbuch" (2nd half of 15. century). — *2*
Main-Frankonian school (about 1500). — *3*
Matthias *Grünewald* (documented 1503 to about 1530). — *2*
Conrad *Faber* (documented 1529—51). — *1*

SAXONY.

Lucas *Cranach* the Elder (1472—1553). — *15*
Lucas *Cranach* the Jounger (1515—86). — *2*

UPPER GERMANY.

UNKNOWN.

South German master (middle of 16th century). — *1*

FRANKONIA.

Hans *Pleydenwurff* (died 1472). — *1*
Michael *Wolgemut* (1434—1519). — *4*
Hans *Traut* (about 1450—1516). — *1*
Nuremberg school (end of 15th century). — *1*
Albrecht *Dürer* (1471—1528). — *13*
Hans von *Kulmbach* (1476—1522). — *4*
Hans L. *Schäufelein* (about 1480—about 1540). — *16*
Barthel *Beham* (1502—40). — *3*

UPPER RHINE, SWITZERLAND.

Master of Bâle of 1445. — *2*
Upper Rhine school (about 1460). — *1*
Martin *Schongauer* (about 1430—91). — *1*
Hans *Fries* (about 1465—1518). — *6*
Hans *Baldung* Grien (1478/80—1545). — *5*

SWABIA.

Ulm master from 1457. — *1*
Bartholomäus *Zeitblom* (after 1450—about 1520). — *3*
Bernhard *Strigel* (1460/61—1528). — *6*
Ulrich *Apt* (Proved 1481—1532). — *4*
Hans *Holbein* the Elder (about 1473—1524). — *19*

Hans *Burgkmair* the Elder (1473—1531). — *12*
Martin *Schaffner* (about 1480—1541). — *8*
Jörg *Breu* the Elder (about 1475—1537). — *1*
Hans *Maler* (worked beginning of 16. century). — *1*
Hans *Holbein* the Jounger (1497—1543). — *3*
Master of Messkirch (Probably 1495—1559). — *3*
Christoph *Amberger* (1500—61). — *2*

BAVARIA.

Upper bavarian master from 1444. — *4*
Jan *Pollack* (about 1445—1519). — *5*
Hans *Wertinger* (died 1533). — *2*
Albrecht *Altdorfer* (about 1480—1538). — *6*
Mair from Landshut (worked about 1490—1500). — *1*
Danubian school (beginning of 16. Century). — *2*
Danubian school about 1520.
Lower bavarian school (about 1500). — *2*
Martin *Ostendorfer* (1. half of 16. Century). — *1*
Wolf *Huber* (about 1490—1553). — *2*
Michael *Ostendorfer* (about 1490—1559). — *1*
Hans *Muelich* (1516—73). — *4*
Christoph *Schwarz* (1539/40—1597). — *2*

TYROL AND AUSTRIA.

Salzburgian school (about 1470). — *1*
Tyrolese school (about 1470). — *1*
Tyrolese school (about 1490). — *1*
Master of the Schotten Altar (about 1470—75). — *2*
Michael *Pacher* (about 1435—98). — *13*
Marx *Reichlich* (about 1460—after 1520). — *13*

II. 17. and 18. Century.

Hans von *Aachen* (1552—1615) — *1*
Joseph *Heintz* (1564—1609). — *1*
Pieter *Schoubroek* (1570—1607). — *1*
Adam *Elsheimer* (1578—1620). — *4*
Johann *Rottenhammer* (1564—1625). — *6*
Joachim von *Sandrart* (1606—88). — *2*

Christoph *Paudiss* (1618—66/67). — *1*
Johann H. *Roos* (1631—85). — *2*
J. Carl *Loth* (1632—98). — *1*
Joseph *Werner* (1637—1710). — *1*
Caspar *Netscher* (1639—84). — *4*
Johann Michael *Rottmayr* (1660—1730). — *1*
Johann *Kupetzky* (1667—1740). — *1*
George de *Marées* (1697—1776). — *4*
Christian Wilh. Ernst *Dietrich* (1712—74). — *1*
Januarius *Zick* (1732—97). — *1*
Thomas Christian *Winck* (1738—97). — *1*

FLEMISH MASTERS.
I. 15. and 16. Century.

Rogier van der *Weyden* (about 1399—1464). — *4*
Dierick *Bouts* (about 1420—75). — *3*
Master of the Pearl of Brabant (2nd half of 15. Century). — *3*
Hans *Memlinc* (about 1435—94). — *5*
Colin *de Coter* (2nd half of 15. Century). — *2*
Aelbert *Bouts* (about 1460—1549). — *1*
Gerard *David* (about 1460—1549). — *2*
Quentin *Massys* (1466—1530). — *4*
Master of the Mansi-Magdalene. — *2*
Cornelius *Engelbrechtsen* about 1468—1523). — *2*
Jan *Gossaert,* called Mabuse (about 1470—1541). — *4*
Joachim de *Patinir* (about 1475—1524). — *1*
Antwerp school (about 1505). — *1*
Antwerp school (about 1510—1520). — *1*
Master of Frankfort (about 1490—1510). — *3*
Adriaen *Isenbrant* (documented 1510—51). — *2*
Joos van *Cleve* the Elder (worked 1511—40). — *4*
Bernaert van *Orley* (1492/5—1542). — *3*
Lucas van *Leyden* (1494—1533). — *2*
Jan *Scorel* (1495—1562). — *1*
Jan *Swart* van Groningen (1th half 16th Century). — *1*
Master of the Halflength (2nd quarter of 16. Century). — *1*
Marinus van *Roymerswaele* (1. half 16. Century). — *2*
Dutch school (about 1540). — *1*

Jan *Mandyn* (about 1500—60). — *1*
Jan Sanders van *Hemessen* (about 1504—66). — *1*
Joos van *Cleve* the Younger (about 1510—about 54). — *1*
Willem *Key* (about 1515—68). — *1*
Frans *Floris* (about 1520—70). — *1*
Anthonie *Mor* (about 1512—76/78). — *1*
Pieter *Brueghel* the Elder (about 1520—69). — *2*
Nicolaus *Neufchatel* (1527 after 69). — *4*
Joachim *Bueckelaer* (about 1533—73). — *1*
Adriaen Thomas *Key* (1544 — after 89). — *1*
Pieter de *Witte*, called Candid (1548—1628) — *1*
Dutch school from 1590. — *1*

II. 17. and 18. Centuries.

FLEMISH SCHOOLS.

Paul *Bril* (1554—1626). — *1*
Pieter *Brueghel* the Younger (1564—1638). — *2*
Joos de *Momper* the Younger (1564—1638). — *1*
Jan *Brueghel* the Elder (1568—1625) — *10*
Frans *Pourbus* the Younger (1569—1622). — *2*
Abraham *Janssens* (1575—1632). — *1*
Hendrik van *Balen*, the Elder (1575—1632). — *6*
Roelant *Savery* (1576—1639). — *1*
Peter Paul *Rubens* (1577—1640). — *76.*
Frans *Snyders* (1579—1657). — *6*
David *Teniers* the Elder (1582—1649). — *2*
Cornelis de *Vos* (1585—1651). — *1*
Flemish school (about 1630) — *2*
Peeter *Neeffs* the Elder (1577/8—after 1656). — *2*
Daniel *Seghers* (1590—1661). — *1*
Jacob *Jordaens* (1593—1678). — *3*
Gerard *Douffet* (1594—1660). — *2*
Lucas van *Uden* (1595—1672). — *3*
Theodor *Rombouts* (1597—1637). — *1*
Anthonis van *Dyck* (1599—1641). — *30*
Adriaen van *Utrecht* (1599—1652). — *1*
Lodewyck de *Vadder* (1605—55). — *1*

Matthäus *Stomer* (1st half 17th century). — *2*
Adriaen *Brouwer* 1605/6—1638). — *17.*
Yoos van *Craesbeeck* (about 1608—about 1661). — *1*
David *Teniers* the Younger (1610—1690). — *16.*
Jan *Fyt* (1611—61). — *7*
Jacques d'*Artois* (1613—86). — *3*
Peeter *Boel* (1622—74). — *3*
Jan *Siberechts* (1627—1703). — *3*
Adam Frans v. d. *Meulen* (1632—90). — *4*
Gerard de *Lairesse* (1640—1711). — *1*
J. Frans *Millet* (1642—79). — *2*
Cornelius *Huysmans* (1648—1727) — *2*
Jan B. *Huysmans* (1654—1716). — *1*

DUTCH SCHOOL.

Dutch school about 1625 — 1.
Dutch school about 1650 — 1.

UTRECHT.

Abraham *Bloemart* (1564—1651). — *2*
Cornelis *Poelenburgh* (1586—1667). — *2*
Gerard van *Honthorst* (1590—1656). — *1*
Abraham *Willaerts* (about 1603—1669). — *2*
Jan D. de *Heem* (1606—1683/84). — *2*
Herman *Saftleven* the Younger (1610—85). — *1*
Jan *Both* (about 1618—52). — *3*
Melchior *d'Hondecoeter* (1636—95). — *2* (See also Amsterdam School).

DELFT.

Michiel van *Mierevelt* (1567—1641). — *1*
Willem van *Aelst* (1625/26—about 1683). — *1*

THE HAGUE.

Jan A. van *Ravestijn* (about 1572—1657). — *4*
Esaias van de *Velde* (about 1590—1630). — *1* (See also Haarlem School).

Abraham de *Vries* (about 1590 about 1650). — *1* (See also Amsterdam School).
Jan van *Goijen* (1596—1656). — *4* (See also Leyden School).
Abraham van *Beijeren* (1620/21—74). — *1*
Simon Pietersz. *Verelst* (1664—1721). — *1*

HAARLEM.

Frans *Hals* the Elder (about 1580—1666). — *1*
Esaias van de *Velde* (about 1590—1630). (See also School of the Hague). — *1*
Willem C. *Heda* (1594—after 1678). — *3*
Jan C. *Verspronck* (1597—1662). — *1*
Haarlem School from 1617. — *2*
Pieter *Claesz.* (1597/98—1661). — *2*
Salomon van *Ruijsdael* (about 1600—70). — *4*
Adriaen van *Ostade* (1610—83). — *4*
Philips *Wouwerman* (1619—68). — *6*
Nicolaes Pietersz. *Berchem* (1620—83). — *5*
Isack van *Ostade* (1621—49). — *3*
Allaert van *Everdingen* (1621—75). — *2*
Hendrik *Mommers* (about 1623—93). — *1*
Jan *Wijnants* (1625—82). — *3*
Jacob van *Ruijsdael* (1628/29—82). — *7*

AMSTERDAM.

Pieter *Lastman* (1583—1633). — *1*
Abraham de *Vries* (about 1590— about 1650).—*1* (See also School of the Hague).
Nicolaes *Eliasz.* Pickenoy (1590/91—about 1656). — *1*
Cornelis Janssens van *Ceulen* (1593—1664). — *1*
Thomas de *Keijser* (1596—1667). — *1*
Willem Cornelisz. *Duyster* (1598/99—1635). — *2*
Bartholomäus *Breenbergh* (1599—1659). — *1*
Simon de *Vlieger* (1601—53). — *1* (See also Rotterdam School).
Aert van der *Neer* (1603—77). — *3*
Rembrandt Harmensz. van Rijn (1606—69). — *12*
Jan *Livens* (1607—74). — *1*
Jacob A. *Backer* (about 1608—51). — *2*
Salomon *Koninck* (1609—56). — *1*

Bartholomäus van der *Helst* (about 1612—70). — *2*
Carel *Fabritius* (1614—54). — *1*
Ferdinand *Bol* (1616—80). — *2*
Philips de *Koninck* (1619—1688). — *1*
Jan B. *Weenix* the Elder (1621—60). — *1*
Gerbrand van den *Eeckhout* (1621—74). — *3*
Johannes *Collaert* (1621/22—after 1678). — *1*
Michael *Sweerts* (1624—about 1657). — *1*
Dutch school (about 1650)
Karel Du *Jardin* (1622—78). — *1*
Paulus *Potter* (1625—54). — *1*
Nicolaes *Maes* (1632—93). — *2*
Willem van de *Velde* (1633—1707). — *2*
Eglon Hendrik van der *Neer* (1635/36—1703). — *1*
Melchior d'*Hondecoeter* (1636—95). — *2* (See also Utrecht School
Adriaen van de *Velde* (1636—72). — *2*
Jan van der *Heijden* (1637—1712). — *2*
Meindert *Hobbema* (1638—1709). — *1*
Jan *Weenix* (1640—1719). — *8*
Barent van der *Meer* (1659—after 1683). — *2*
Rachel *Ruijsch* (1664—1750). — *1*
Jacomo *Victor* (2nd half of 17 Century). — *1*
Pieter *Janssens* (2nd half of 17. Century). — *1*
Jan van *Huijsum* (1682—1749). — *3*
Herman van der *Mijn* (1684—1741). — *1*

LEYDEN.

Jan *Porcellis* (1585—1632). — *1*
Jan van *Goijen* (1596—1656). — *4*
Gerard *Dou* (1613—75). — *4*
Quiringh *Brekelenkam* (1620—68). — *1*
Jan *Steen* (about 1626—79). — *3*
Gabriel *Metsu* (1630—67). — *2*
Frans van *Mieris* the Elder (1635—81). — *7*

DORDRECHT.

Benjamin Geritsz. *Cuijp* (1612—52). — *1*
Aelbert *Cuijp* (1620—91). — *2*
Aert de *Gelder* (1645—1727). — *4*

DEVENTER.

Gerard *Ter Borch* (1617—81). — *4*

ROTTERDAM.

Simon de *Vlieger* (1601—53). — *1* (See also Amsterdam School).
Lieve *Verschuier* (about 1630—86). — *1*
Adriaen van der *Werff* (1659—1722). — *3*

ITALIAN MASTERS.

SIENESE SCHOOL.

Segna di Buonaventura (1st half of 14. century). — *1*
Lippo *Memmi* (about 1290—about 1357). — *1*
Francesco di *Giorgio* (1439—1502). — *1*
Girolamo del *Pacchia* (1477—after 1535). — *2*
Domenico *Beccafumi* (1486—1551). — *1*

TUSCAN SCHOOLS.

Giotto di Bondone (about 1266—1327). — *3*
Florentine school (about 1380). — *1*
Giottino, School (2nd half 14. Century) — *1*
School of *Orcagna* (about 1333—1410). — *2*
Gherardo *Starnina* (about 1350—after 1402). — *2*
Florentine School (about 1400). — *2*
Fra *Angelico* da Fiesole (1387—1455). — *4*
Florentine School (about 1430). — *1*
Fra Filippo *Lippi* (about 1405—69). — *3*
Tuscan School from 1458. — *1*
Neri di *Bicci* (1419—91). — *1*
Sandro *Botticelli* (about 1444—1510). — *1*
Francesco *Botticini* (1446—97). — *1*
Domenico *Ghirlandajo* (1449—94). — *3*
Sebastiano *Mainardi* (died 1513?). — *2*
Filippino *Lippi* (about 1457—1504). — *1*
Piero di Cosimo (1462—1521). — *1*
Raffaellino del Garbo (about 1466—1524). — *1*
Leonardo da Vinci (1452—1519). — *1*

Lorenzo di *Credi* (1457—1537). — *2*
Mariotto *Albertinelli* (1474—1515). — *1*
Francibaigio (1482—1525). — *1*
Francesco *Granacci* (1477—1543). — *4*
Ridolfo *Ghirlandajo* (1483—1561). — *1*
Andrea del *Sarto* (1486—1531). — *1*
Jacopo Carrucci, called *Pontormo* (1494—1557). — *1*
Giorgio *Vasari* (1511—1574). — *1*

UMBRIAN.

Luca *Signorelli* (1441—1523). — *1*
Pietro Vanucci, called *Perugino* (1446—1523). — *4*
Marco *Palmezzano* (1456—about 1538). — *1*
Federigo *Barroccio* (1526—1612). — *1*

FERRARA.

Ferrarese school (about 1480). — *1*
Baldassare Estense (about 1430—1504). — *1*
Ferrarese-Bolognese school (about 1510). — *1*
Ercole *Grandi* (about 1462—1535). — *1*
Lodovico *Mazzolini* (about 1480—1528). — *1*
Benvenuto Tisi, called *Garofalo* (1481—1559). — *2*

PARMA.

Girolamo *Bedoli* (about 1500—69). — *1*

BOLOGNA.

Francesco Raibolini, called *Francia* (1450—1518). — *2*
Innocenzo da *Imola* (about 1494—1550). — *1*
Giulio Cesare *Procaccini* (about 1548—1626). — *2*
Guido *Reni* (1575—1642). — *1*
Bolognese school (about 1600). — *2*
Domenico Zampieri, called *Domenichino* (1581—1641). — *1*
Carlo *Cignani* (1628—1719). — *1*
Gian Antonio *Burrini* (1656—1727). — *1*

ROME.

School of *Rimini* of 14th Century. — *2*
Raffaello Santi (1483—1520). — *4*
Bartolomeo *Manfredi* (about 1580—1617). — *1*

Domenico *Fetti* (1589—about 1624). — *2*
Antonio *Amorosi* (1660—after 1736). — *1*
Pompeo *Batoni* (1708—87). — *1*

GENOA.

Bernardo *Strozzi* (1581—1644). — *1*
Giovanni B. *Castiglione* (1616—70). — *2*
Alessandro *Magnasco* (1667—1735). — *2*

NAPLES AND SICILY.

Bernardo *Cavallino* (1622—1654). — *2*
Luca *Giordano* (1632—1705). — *5*

UPPER ITALIAN SCHOOLS (VENICE EXCLUDED).

Veronese school (about 1380). — *4*
Veronese school (about 1500). — *1*
Liberale da Verona (1451—1536). — *1*
Giov. Antonio Bazzi, called il *Sodoma* (1477—1549). — *1*
Boccaccio *Boccaccino* (1467—1524). — *1*
Cesare da Sesto (1477—1523). — *1*
Milanese school (about 1520—30). — *1*
Francesco *Torbido* (about 1482—1557). — *1*
Alessandro Bonvicino, called *Moretto* (about 1498—1554). — *1*
Alessandro *Turchi* (1582—1648). — *1*
Pietro *Rotari* (1707—62). — *3*

VENETIAN SCHOOL.

Antonello da Messina (about 1430—79). — *1*
Venetian school about 1500. — *1*
Jacopo de' *Barbari* (about 1450—ca. 1516). — *1*
G. B. *Cima* da Conegliano (1459—1517/8). — *1*
Marco *Basaiti* (worked about 1500—21). — *2*
Antonello da Saliba (documented 1497—1535). — *1*
Giorgione (about 1478—1517). — *1*
Venetian school (about 1520—25). — *2*
Rocco *Marconi* (beginning of 16. Century). — *1*
Giacomo *Palma* il Vecchio (about 1480—1528). — *1*
Lorenzo *Lotto* (about 1480—1557). — *2*
Giovanni Busi, called *Cariani* (about 1485—1547). — *1*

Bernardino *Licinio* (about 1490—1561). — *1*
Tiziano Vecellio (about 1477—1576). — *8*
Sebastiano Luciani, called del Piombo (about 1485—1547). — *1*
Giovanni da *Calcar* (about 1499—1546/50). — *1*
Sebastiano *Florigerio* (worked 1525/43). — *1*
Paris *Bordone* (1500—71). — *2*
Jacopo Robusti, called *Tintoretto* (1518—94). — *13*
Paolo Caliari, called *Veronese* (1528—1588). — *11*
Giacomo *Bassano* (about 1515—92). *5*
Francesco *Bassano* (1549—92). — *1*
Leandro *Bassano* (1557—1622). — *1*
Giacomo *Palma* il Giovine (1544—1628). — *1*
Domenico Robusti, called *Tintoretto* (about 1559—1637). — *1*
Carlo *Saraceni* (1585—1625). — *1*
Venetian school (about 1650—60). — *1*
Giov. Batt. *Piazzetta* (1682—1754). — *1*
Giovanni Battista *Pittoni* (1687—1767). — *1*
Francesco *Guardi* (1712—93). — *1*
Bernardo Belotto, called *Canaletto* (1720—1780). — *4*
Giov. Batt. *Tiepolo* (1693—1770). — *3*
Francesco *Zugno* (Middle of 18th Century). — *2*

SPANISH MASTERS.

Catalan-neapolitan school (about 1500) — *2*
Domenico Theotokopuli, called el *Greco* (about 1547—1614). — *1*
Jusepe de *Ribera* (1591—1652). — *3*
Sevillian School (about 1640). — *1*
Francisco de *Zurbaran* (1598—1664). — *1*
Diego *Velazquez* (1599—1660). — *2*
Alonso *Cano* (1601—67). — *1*
Antonio del *Castillo* (1616—68). — *1*
Bartolomé Estéban *Murillo* (1618—82). — *6*
Juan *Carreño* de Miranda (1614—85). — *1*
Adriaen Dierickx, called *Rodriguez* (1618—1669). — *1*
Claudio *Coello* (1630/35—1693). — *1*
Mateo *Cerezo* (1635—85). — *1*
José *Antolinez* (1635—75). — *2*
Francisco de *Goya* (1746—1828). — *7*

FRENCH MASTERS.

Master of Moulins (last quarter of 15th Century). — *1*
Jean *Clouet* (died about 1540). — *1*
French school (about 1500—1510). — *1*
Antoine *Caron* (about 1515—93). — *1*
François *Clouet* (before 1522—72). — *1*
French school (about 1520—30). — *1*.
Le Valentin (1591—1634). — *1*
Louis *Le Nain* (1593—1648). — *1*
Nicolas *Poussin* (1594—1665). — *4*
Claude *Lorrain* (1600—82). — *4*
Philippe de *Champaigne* (1602—1674). — *1*
Sebastien *Bourdon* (1616—71). — *1*
Eustache *Le Sueur* (1617—55). — *1*
Jean B. *Monnoyer* (1634—99). — *1*
Nicolas *Largillière* (1656—1746). — *2*
Joseph *Vivien* (1657—1735). — *5*
Hyacinthe *Rigaud* (1659—1743). — *1*
Alexandre *Desportes* (1661—1743). — *2*
Nicolas *Vleughels* (1668—1737). — *2*
Antoine *Pesne* (1683—1757). — *1*
François *Le Moine* (1688—1737). — *1*
Charles A. *Coypel* (1694—1752). — *1*
Pierre *Subleyras* (1699—1749). — *3*
Paul *Goudreaux* (1694—1731). — *2*
Louis *Tocqué* (1696—1772). — *1*
Jean B. *Chardin* (1699—1779). — *1*
François *Boucher* (1703—70). — *1*
Claude Joseph *Vernet* (1714—89). — *2*
Jean Baptiste *Greuze* (1725—1805). — *1*
Jean B. *Le Prince* (1733—81). — *1*
Hubert *Robert* (1733—1808). — *1*

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MASTER OF ST. VERONICA — THE HOLY HANDKERCHIEF

STEPHAN LOCHNER THE VIRGIN IN THE ROSE GARDEN

STEPHAN LOCHNER

S.S. CATHERINE, HUBERT AND GEREON

MASTER OF THE LIFE OF THE VIRGIN — BIRTH OF THE VIRGIN

MASTER OF THE LIFE OF THE VIRGIN — VISITATION

MASTER OF LIESBORN PORTRAIT OF A BUILDER

MASTER OF THE BARTHOLOMEW-ALTAR S. BARTHOLOMEW BETWEEN S. AGNES AND S. CECILIA

MASTER OF THE
BARTHOLOMEW-ALTAR

ST. ANNA, THE VIRGIN
AND INFANT CHRIST

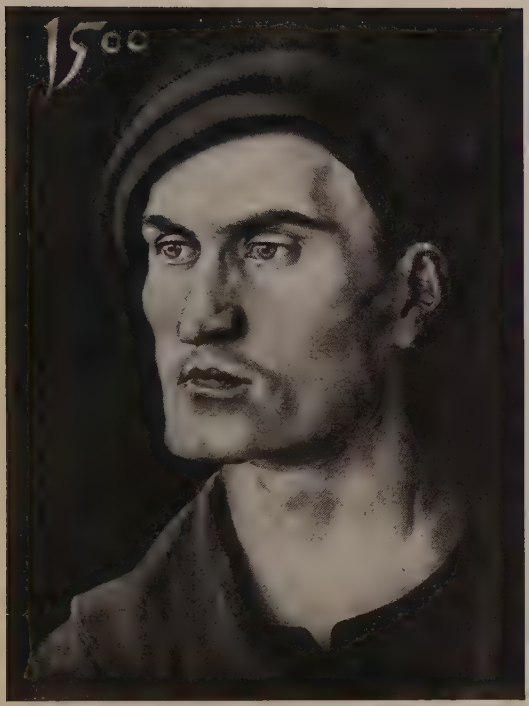
MASTER OF THE BARTHOLOMEW-ALTAR MALE PORTRAIT

HANS PLEYDENWURFF CRUCIFIXION OF CHRIST

MICHAEL WOLGEMUT DESCENT FROM THE CROSS

ALBRECHT DÜRER

OSWOLT KREL



ALBRECHT DÜRER — PORTRAIT OF A JOUNG MAN

ALBRECHT DÜRER — BIRTH OF CHRIST

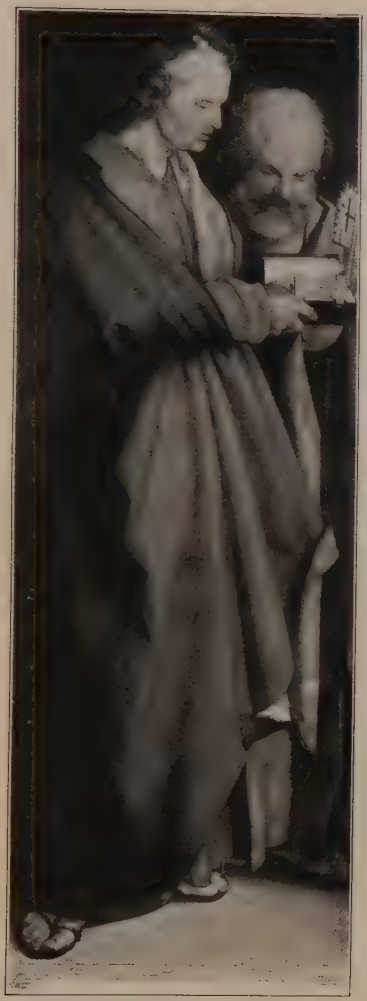
ALBRECHT DÜRER

STEPHAN AND LUCAS PAUMGARTNER

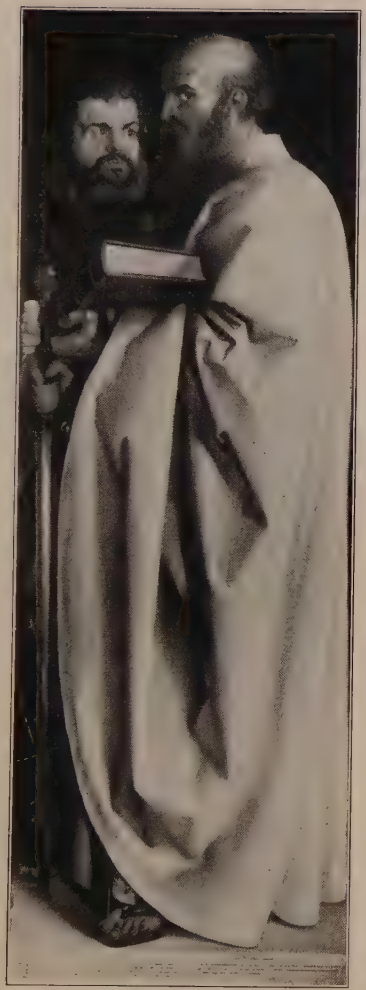
ALBRECHT DÜRER LAMENTATION OVER CHRIST

ALBRECHT DÜRER PORTRAIT OF HIMSELF

ALBRECHT DÜRER LUCRETIA



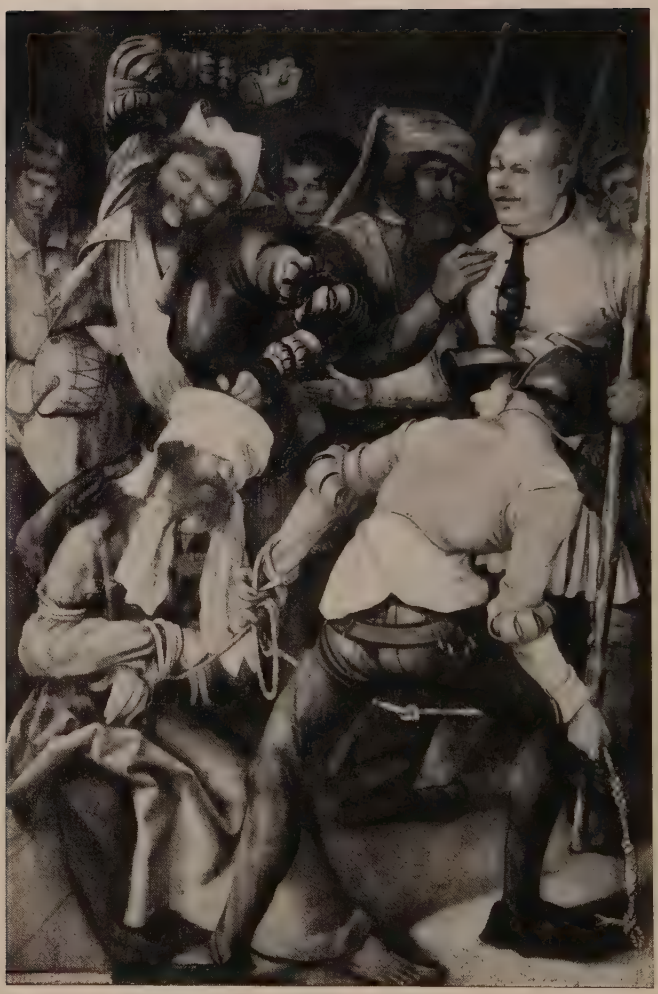
ALBRECHT DÜRER



THE FOUR APOSTLES

HANS VON KULMBACH SS. JOSEPH AND ZACHARIAS

H. L. SCHÄUFELEIN CORONATION OF THE VIRGIN

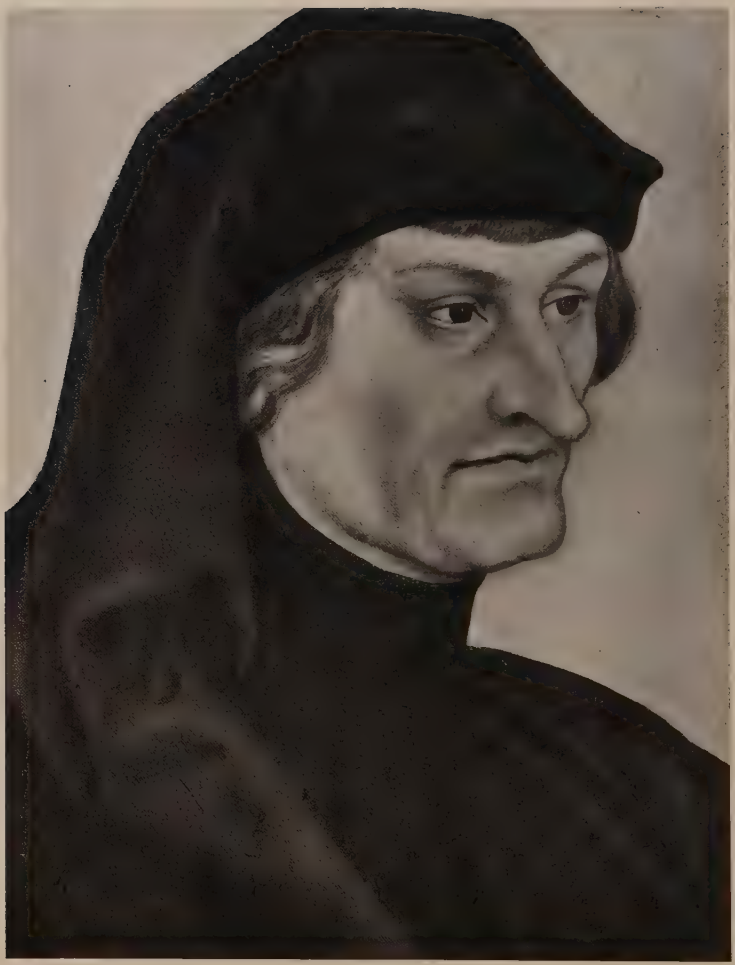


MATTHIAS GRÜNEWALD MOCKING OF CHRIST

MATTHIAS GRÜNEWALD SS. MAURICE AND ERASMUS

LUCAS CRANACH THE E. CHRIST ON THE CROSS

LUCAS CRANACH THE E. CARDINAL ALBRECHT BEFORE THE CRUCIFIED



LUCAS CRANACH THE E.

PORTRAIT OF GEILER
VON KAISERSBERG

LUCAS CRANACH THE E. PORTRAIT OF H. MELBER

MARTIN SCHONGAUER BIRTH OF CHRIST

HANS FRIES

S. ANNA, THE VIRGIN AND INFANT CHRIST

HANS BALDUNG THE WISDOM

HANS BALDUNG PFALZGRAF PHILIPP

B. ZEITBLOM

SS. MARGARET AND URSULA

B. STRIGEL DAVID WITH GOLIATH'S HEAD

BERNHARD STRIGEL — PORTRAIT OF SIBYLLE VON FREYBERG

B. STRIGEL CONRAD REHLINGEN AND HIS CHILDREN

HANS HOLBEIN
THE ELDER

PRESENTATION OF
INFANT CHRIST

HANS HOLBEIN THE ELDER — S. SEBASTIAN-ALTAR

ULRICH APT — LAMENTATION OVER CHRIST

HANS BURGKMAIR MARTIN SCHONGAUER

HANS BURGKMAIR

S. JOHN-ALTAR

HANS BURGKMAIR — CRUCIFIXION-ALTAR

HANS HOLBEIN THE J. DERICH BORN

MARTIN SCHAFFNER DEATH OF THE VIRGIN

MASTER OF MESSKIRCH

SS. CHRISTOPHER AND ANDREW

BARTHEL BEHAM — LEGEND OF THE HOLY CROSS

CHR. AMBERGER PORTRAIT OF A MAN

CHR. AMBERGER — PORTRAIT OF A LADY

MICHAEL PACHER

THE CORONATION
OF THE VIRGIN

MICHAEL PACHER

ALTAR OF PATRISTIC WRITERS

ALBRECHT ALTDORFER THE ALEXANDER BATTLE

ALBRECHT ALTDORFER BIRTH OF THE VIRGIN

ALBRECHT ALTDORFER FOREST WITH S. GEORGE

ALBRECHT ALTDORFER MOUNTANOUS LANDSCAPE

HANS MUELICH DUKE ALBRECHT V.

ADAM ELSHEIMER FLIGHT INTO EGYPT

ROGIER VAN DER WEYDEN — ADORATION OF THE MAGI

DIERICK BOUTS TAKING OF CHRIST

MASTER OF THE PEARL VAN BRABANT ALTARPIECE

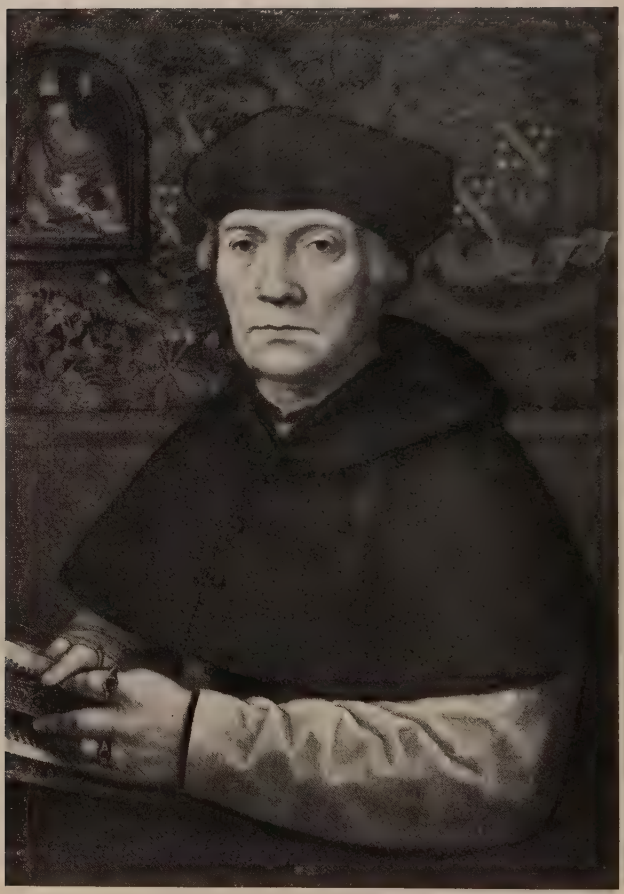
HANS MEMLING — THE SEVEN JOYS OF THE VIRGIN

HANS MEMLING — S. JOHN THE BAPTIST

JOOS VAN CLEVE THE E. DEATH OF THE VIRGIN

JAN GOSSAERT DANAE

JAN GOSSAERT VIRGIN AND CHILD



BERNAERT VAN ORLEY JEHAN CARONDELET

LUCAS VAN LEYDEN VIRGIN AND CHILD, S. MAGDALEN AND DONOR

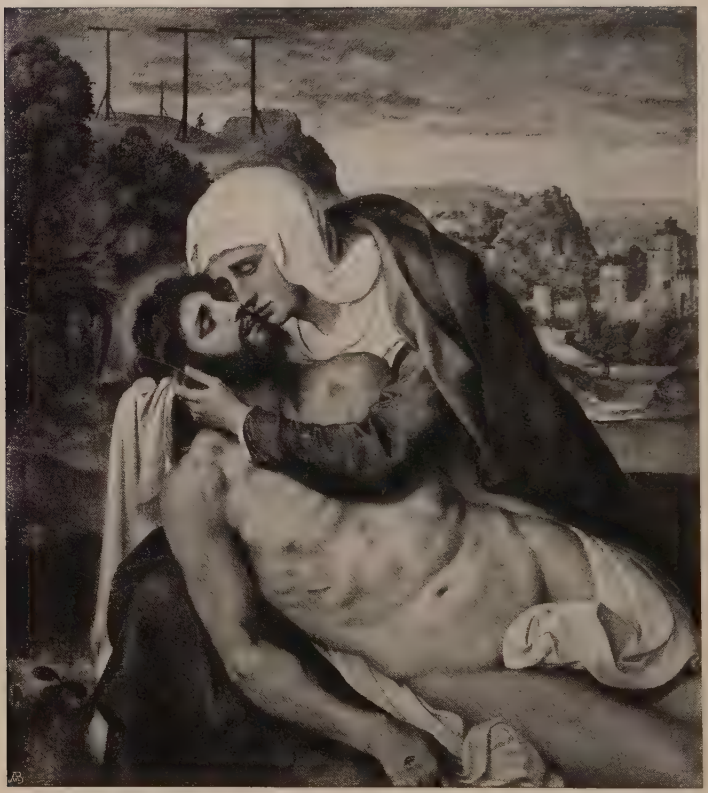
JAN SWART VAN GROENINGEN — S. JOHN BAPTIST PREACHING

JOOS VAN CLEVE THE J. (?) MALE PORTRAIT

NICOLAUS NEUFCHATEL

JOHANNES NEUDÖRFER
AND HIS SON

ANTHONIS MOR — S. SEBASTIAN

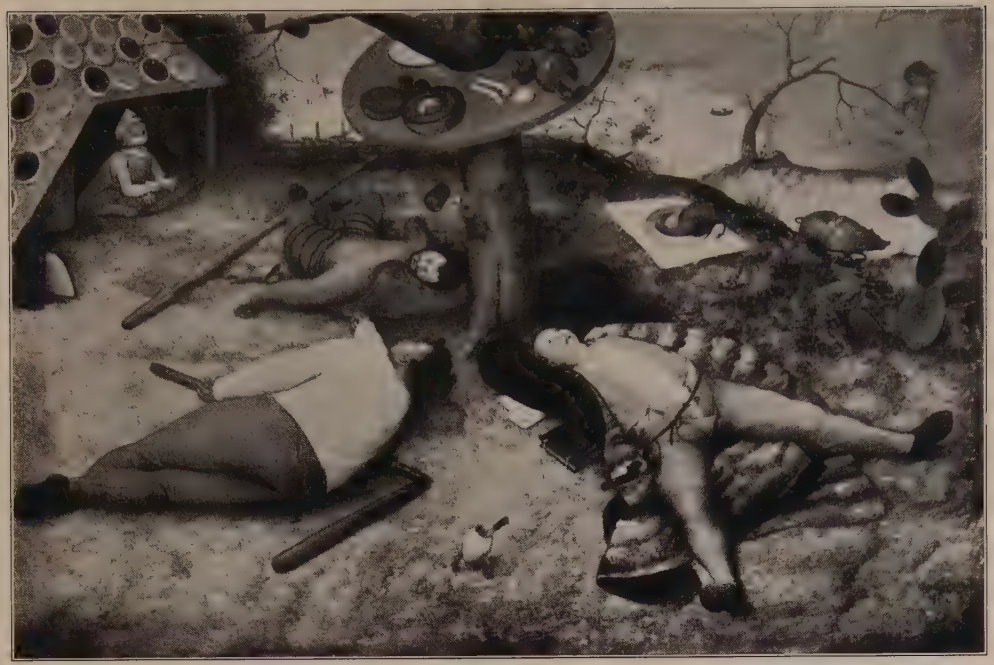


WILLEM KEY LAMENTATION OVER CHRIST

JOACHIM BUECKELAER — THE FISHMONGER

PIETER BRUEGHEL THE E.

HEAD OF AN OLD PEASANT WOMAN



PIETER BRUEGHEL THE E. THE FOOL'S PARADISE

ADRIAEN THOMASZ KEY — MALE PORTRAIT

RUBENS THE DYING SENECA

RUBENS

THE ARTIST AND HIS FIRST WIFE ISABELLA BRANT

RUBENS MADONNA IN A WREATH OF FLOWERS

Flowers by Pupil

RUBENS THE WOMAN OF THE APOCALYPSE

RUBENS FALL OF THE DAMNED

RUBENS RAPE OF THE DAUGHTERS OF LEUCIPPUS

RUBENS THE DRUNKEN SILENUS

RUBENS

THE WREATH OF FRUITS

RUBENS

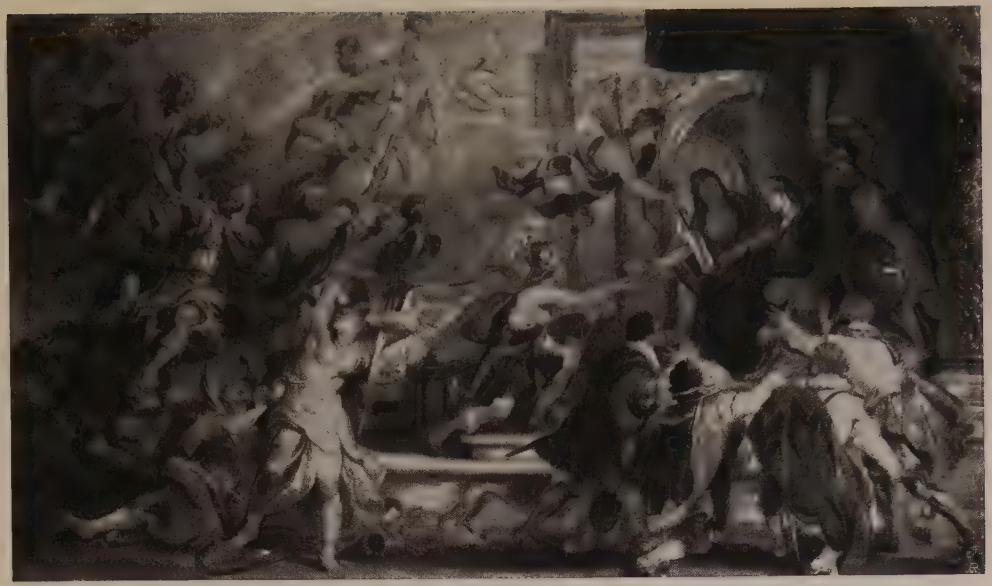
THE LION HUNT

RUBENS PORTRAIT OF A SCHOLAR

RUBENS CHRIST AND THE PENITENT SINNERS

RUBENS

BATTLE OF THE AMAZONS



RUBENS

WORSHIPPING OF HENRY IV.
(FROM THE SKETCHES TO THE MEDICI SERIES)

RUBENS

PROSPERITY OF FRANCE
(FROM THE SKETCHES TO THE MEDICI SERIES)

RUBENS MASSACRE OF INNOCENTS

RUBENS

POLDER LANDSCAPE

RUBENS

JAN BRANT

RUBENS

PASTORAL SCENE

P. P. RUBENS

HELENE FOURMENT

Photo of sec. one -
Erased it found this -

JACOB JORDAENS SATYR WITH PEASANT FAMILY

ANTHONIS VAN DYCK PORTRAIT OF HIMSELF

ANTHONIS VAN DYCK

VIRGIN AND CHILD AND
LITTLE S. JOHN

ANTHONIS VAN DYCK REST DURING THE FLIGHT

ANTHONIS VAN DYCK THE SCULPTOR COLYN DE NOLE

ANTHONIS VAN DYCK COLYN DE NOLE'S WIFE

Eyes expressive -

ANTHONIS VAN DYCK

THE PAINTER JAN DE WAEL
AND HIS WIFE

ANTHONIS VAN DYCK PORTRAIT OF MARY RUTHWEN

He married
Mary Ruthwen

FRANS SNYDERS STILL-LIFE

JAN FYT

HUNT BOOTY, CAT, MONKEY ETC.

CORNELIS DE VOS THE FAMILY VON HUTTEN

FLEMISCH SCHOOL ABOUT 1630 LARGE FAMILY PICTURE

ADRIAEN BROUWER — A SCUFFLE BETWEEN FIVE PEASANTS

ADRIAEN BROUWER CARDPLAYING PEASANTS IN A TAVERN

ADRIAEN BROUWER MERRY COMPANY

DAVID TENIERS THE J. TAVERN

DAVID TENIERS THE J. PEASANTS MARRIAGE

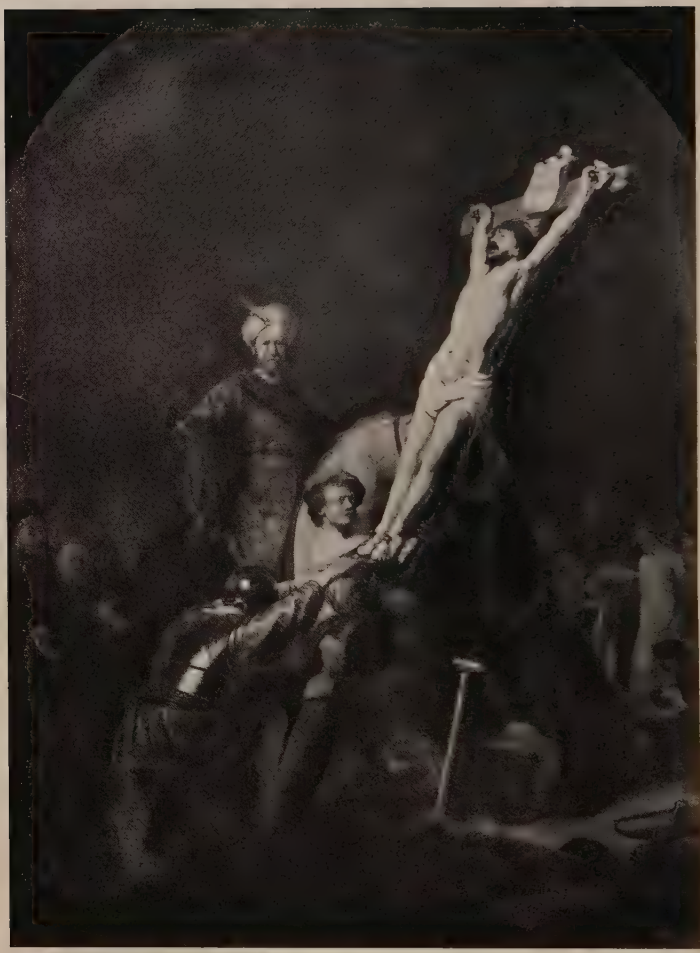
JAN SIBERECHTS PASTURE-LAND

NICOLAES ELIASZ MALE PORTRAIT

FRANS HALS WILLEM CROES

REMBRANDT HOLY FAMILY

REMBRANDT SACRIFICE OF ISAAC



REMBRANDT RAISING OF THE CROSS

REMBRANDT DESCENT FROM THE CROSS

REMBRANDT RESURRECTION OF CHRIST

REMBRANDT ENTOMBMENT

REMBRANDT ADORATION OF THE SHEPHERDS

REMBRANDT THE SAVIOUR

FERDINAND BOL — GOVAERT FLINCK'S WIFE

AERT DE GELDER — THE JEWISH BRIDE

ADRIAEN VAN OSTADE — SCUFFLING PEASANTS

JAN STEEN THE LOVE-SICK LADY

GERARD TER BORCH THE LETTER

GERARD TER BORCH — BOY AND DOG

GABRIEL METSU THE BEANFEAST

PIETER JANSSENS THE READING WOMAN 1

One done by pupil very fine -

JAN VAN GOIJEN

FLAT LANDSCAPE

AART VAN DER NEER

WINTER LANDSCAPE

SALOMON VAN RUIJSDAEL RIVER LANDSCAPE

JACOB VAN RUIJSDAEL SANDHILLS OVERGROWN WITH TREES

MEINDERT HOBBEMA LANDSCAPE

JAN VAN DER HEIJDEN — THE OLD PALACE AT BRUSSELS

WILLEM VAN DE VELDE — CALM SEA

PHILIPS WOUWERMAN CLOUDY DUNE LANDSCAPE

ABRAHAM VAN BEIJEREN — STILL-LIFE WITH CRAB

ADRIAEN VAN DE VELDE — HERDSMAN WITH CATTLE

PAULUS POTTER

COWS, SHEEP AND GOATS
AT A PEASANTS HUT

KAREL DU JARDIN — THE SICK GOAT

SEGNA DI BUONAVENTURA ST. MAGDALENE

GIOTTO DI BONDONE CHRIST ON THE CROSS

FRA ANGELICO SS. COSMAS AND DAMIAN BEFORE THE JUDGE

FRA ANGELICO MARTYRDOM OF SS. COSMAS AND DAMIAN

FRA ANGELICO — THE DEAD CHRIST

FRA FILIPPO LIPPI — VIRGIN AND CHILD

FILIPPINO LIPPI CHRIST APPEARS TO THE VIRGIN

+ Son of Filippo Lippi

FILIPPINO LIPPI

THE DEAD CHRIST

SANDRO BOTTICELLI — THE LAMENTATION OVER CHRIST

BALDASSARE ESTENSE — FAMILY PORTRAIT

FRANCESCO FRANCIA MADONNA IN THE ROSE GARDEN

PERUGINO VISION OF ST. BERNHARD

LEONARDO DA VINCI VIRGIN AND CHILD

RAFFAELLO SANTI MADONNA TEMPI

RAFFAELLO SANTI

THE HOLY FAMILY FROM THE HOUSE CANIGIANI

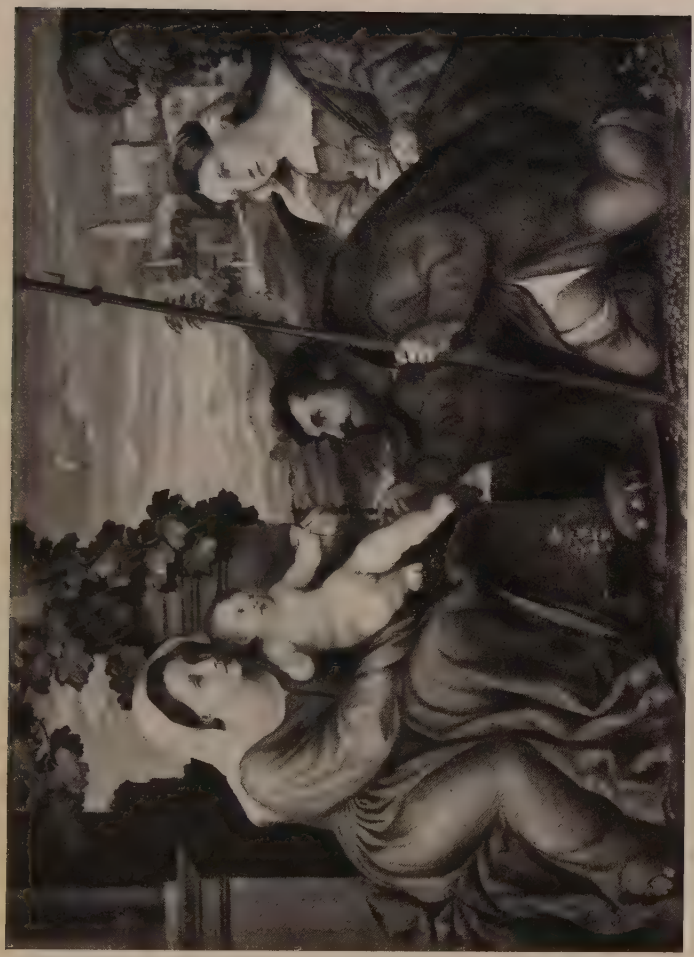
RAFFAELLO SANTI MADONNA DELLA TENDA

I see like Madonna of Chair in Florence

CIMA DA CONEGLIANO — VIRGIN, CHILD AND SAINTS

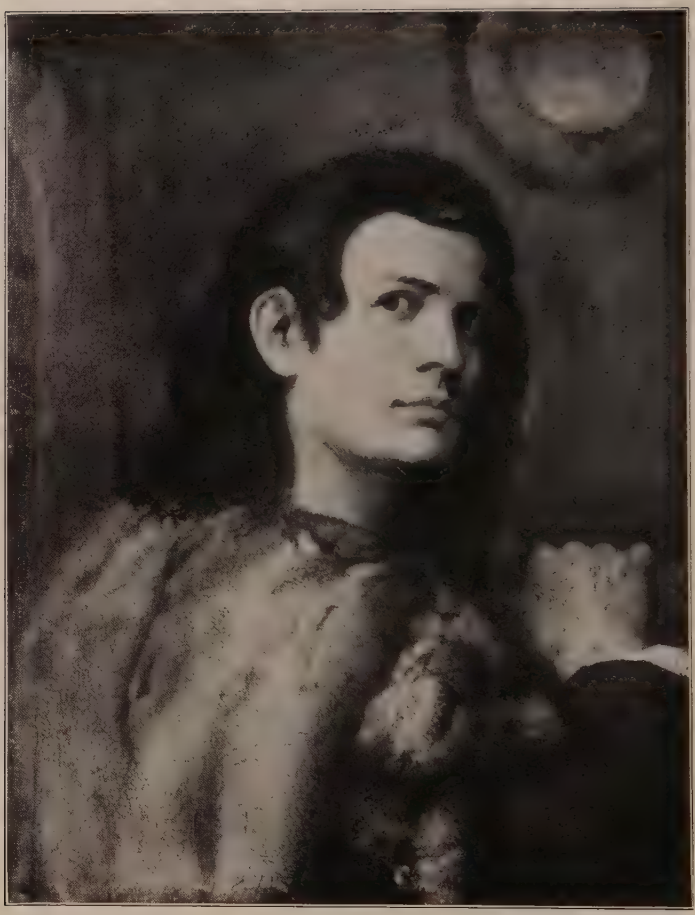
JACOPO DE' BARBARI STILL-LIFE

LORENZO LOTTO THE MYSTIC MARRIAGE OF ST. CATHERINE



PALMA VECCHIO

VIRGIN, CHILD AND SAINTS

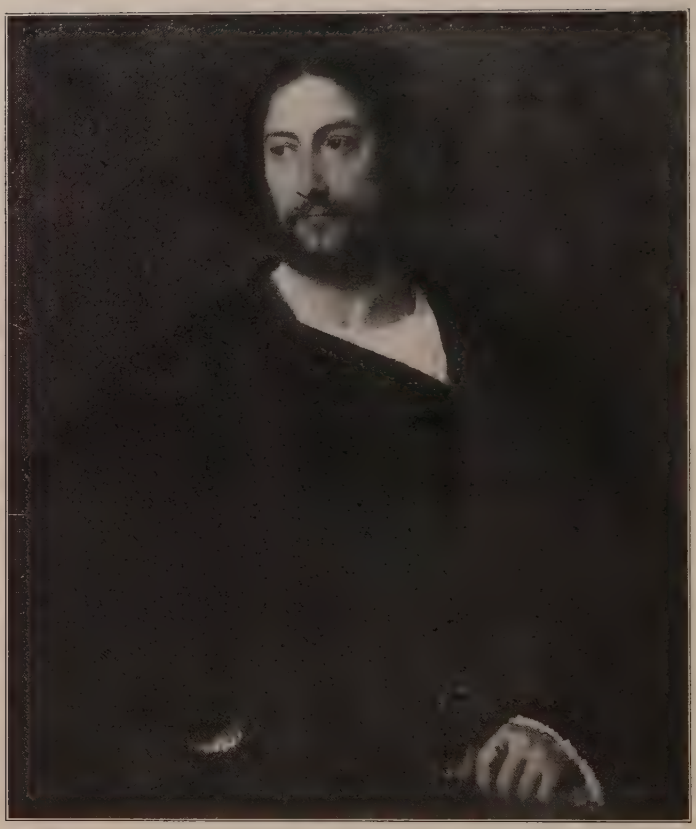


GIORGIONE (?) MALE PORTRAIT

PARIS BORDONE — MALE PORTRAIT

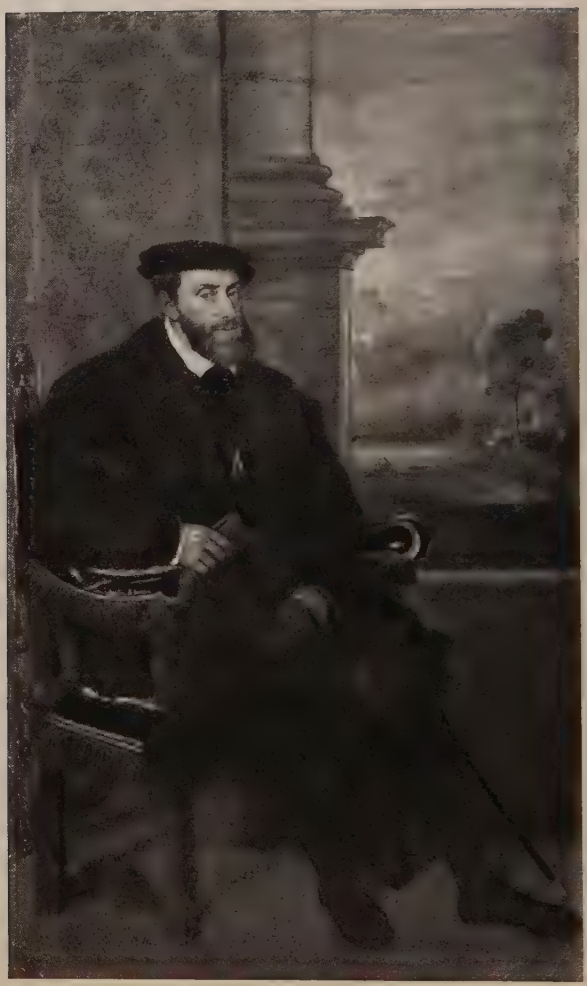
CARIANI MADONNA, CHILD AND ST. ANTHONY IN LANDSCAPE

TITIAN VIRGIN AND CHILD, S. JOHN BAPTIST AND DONOR



TITIAN PORTRAIT OF A YOUNG MAN

TITIAN — THE VANITY FAIR



TITIAN EMPEROR CHARLES V.

TITIAN VIRGIN AND CHILD

TITIAN CROWNING WITH THORNS

JACOPO TINTORETTO

VENUS AND VULCAN

JACOPO TINTORETTO

CHRIST AT THE HOUSE
OF MARY AND MARTHA

EL GRECO THE DISROBMENT OF CHRIST

MORETTO

A PRIEST

PAOLO VERONESE PORTRAIT OF A VENETIAN LADY

DOMENICHINO SUSANNAH AT THE BATH

FRANCESCO GUARDI — VENETIAN GALA CONCERT

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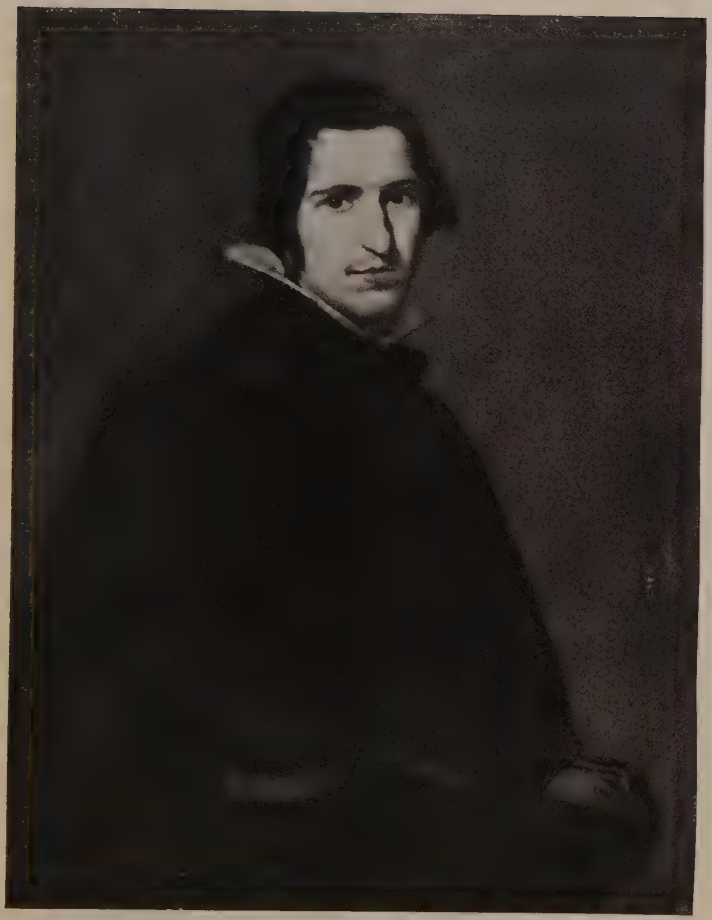
GIOV. BATT. TIEPOLO RINALDOS SEPARATION FROM ARMIDA

GIOV. BATT. TIEPOLO THE ADORATION OF THE MAGI



VELAZQUEZ

YOUNG SPANIARD

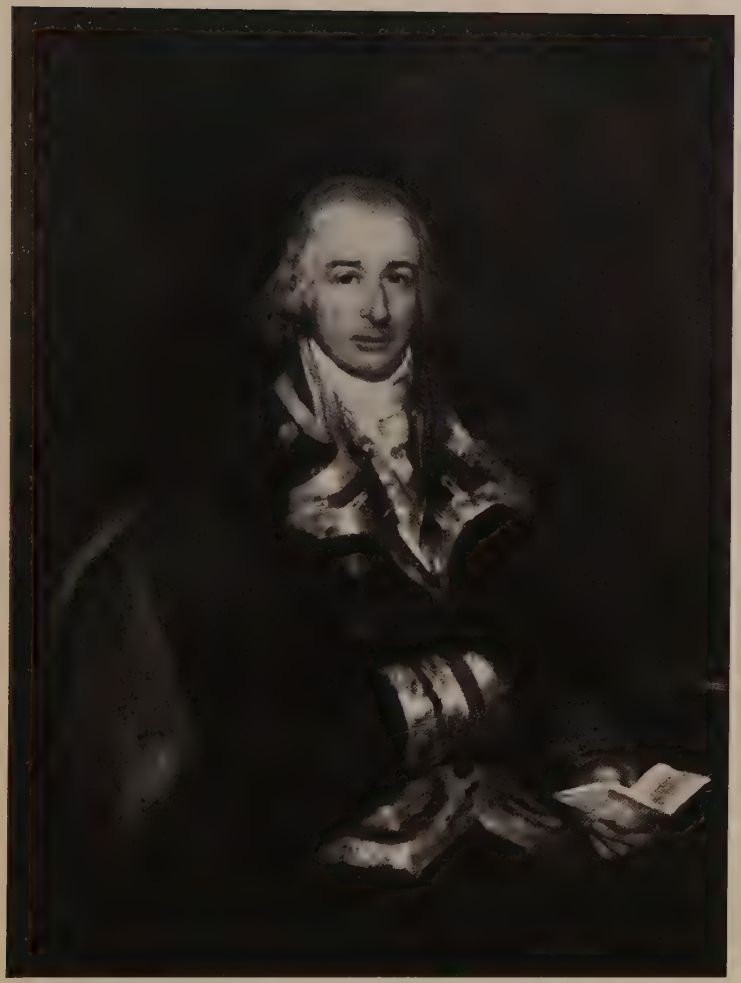
BART. EST. MURILLO MELON- AND GRAPE EATERS

BART. EST. MURILLO THE LITTLE FRUIT SELLER

BART. EST. MURILLO BEGGAR BOYS PLAYING DICE

BART. EST. MURILLO ST. THOMAS OF VILLANUEVA

FRANCISCO DE GOYA — QUEEN MARIA LUISA OF SPAIN



FRANCISCO DE GOYA JOSÉ QUERALTO

FRANCISCO DE GOYA THE DUEL

FRANCISCO DE GOYA MONK SERMON

MASTER OF MOULINS — CHARLES II. OF BOURBON

FRANÇOIS CLOUET — DUCHESS CLAUDIA

NICOLAS POUSSIN

APOLLO AND DAPHNE

NICOLAS POUSSIN — LAMENTATION OVER CHRIST

FRANS MILLET — ITALIAN COAST LANDSCAPE

CLAUDE LORRAIN EXPULSION OF HAGAR

JOSEPH VIVIEN ARCHBISHOP FÉNÉLON OF CAMBRAY

LOUIS TOCQUÉ PFALZGRAF FRIEDRICH MICHAEL

JEAN BAPTISTE GREUZE — YOUNG GIRL

FRANÇOIS BOUCHER GIRL ON A SOFA

X

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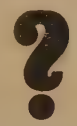

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